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THE GERMAN DRAMA IN ENGLISH ON THE NEW YORK STAGE TO 1830

By

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PREFACE

This monograph is an elaboration of a dissertation presented to the Committee of the Department of Philosophy of the University of Pennsylvania in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

Its purpose is to contribute a study of the German influence for a restricted period on the New York stage and by definite summaries to impress the weight of this influence on the minds of the readers. We still lack a broad view of the influence of the Germans upon the American stage and drama but it is hoped that after a series of local studies, such as this, has been published a comprehensive survey of this phase of early cultural relations with Germany may be attempted.

All of the material for the paper was gleaned from the daily and weekly papers of New York City, copies of which are preserved in the Library of the City of New York, the State Historical Society, the Congressional Library in Washington, D. C., and various libraries in the City of Philadelphia. Additional helpful material was obtained from Ireland's "Records of the New York Stage."

I am indebted to Professor M. D. Learned of the University of Pennsylvania for many suggestions and for kindly encouragement; also to Professor D. B. Shumway and Dr. Amandus Johnson of the University of Pennsylvania for their interest in my work.

I am under special obligations to the authorities of the New York Public Library for their permission to use many otherwise inaccessible documents.

Finally I wish to express my appreciation of the courtesy of Mr. O. Helbig of the New York Public Library.

LOUIS C. BAKER.

Lawrence College, June, 1917.

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CHAPTER I.

A number of voluminous works have been written on the New York Stage, of which the three most important are Dunlap's "History of the American Stage" (1832), Ireland's "Records of the New York Stage" (2 vols. 1862), and the latest, T. Allston Brown's pretentious work in three volumes, entitled, "A History of the New York Stage from 1732 to 1901." The second work mentioned proves to be the most reliable and the clearest as a source of information—while the last is a disappointment in every respect.

Although the history of the New York stage has been worked over in a general way with the purpose of recording the new plays produced, as well as preserving the names and rôles of famous actors, but slight mention, if any, is made of the influence exercised by the German drama of the period. When one bears in mind that from 1796 to 1805 William Dunlap, translator and adaptor, was manager of the New York Theatre, a time when German plays dominated not only the American stage but the English as well, it is strange that the historians (Dunlap excepted) should pass over the epoch without a word in regard to the condition of affairs.

The beginnings of the New York stage date back to 1732.[1] Prior to that date I have not been able to find any trace of the-

[1] The sketch of the theatre up to the year 1796 has been largely arranged with the aid of George O. Seilhamer's excellent work, "History of the American Theatre," 1889, in three volumes. All material subsequent to 1796 has been

atricals, either public or private. In 1732, however, a company of actors arrived from London and fitted up a large room in a building near the junction of Pearl Street and Maiden Lane, with a platform stage. Plays were given at intervals until the end of 1734; later, concerts were held here. Among the several are *Cato, The Recruiting Officer, The Beaux Stratagem,* plays mentioned in issues of Bradford's *Gazette* in 1734. Performances are recorded in the newspaper files of 1739, 1743 and a season of eight months in 1749.

March 5, 1750, Messrs. Kean and Murray appeared in the Nassau Street Theatre in *Richard III.* The season lasted five months with two performances each week. The repertoire included such plays as *The Spanish Friar, The Orphan, The Recruiting Officer, Cato,* and *The Mock Doctor.* Murray's company was acquired by Robert Upton, business agent for William Hallam, who gave up the enterprise after he had spent all the money entrusted to him by the latter. W. Hallam dismissed the thought of coming to the New World after the failure to organize a company in America, yet his brother Lewis, persuaded by London merchants and "several Virginia captains", set sail on the ship "Charming Sally" in May, 1752, and after a long and tedious voyage landed in Virginia in June. There he and his company remained, giving performances in Williamsburg until June, 1753.[2] He then started northward, playing at Annapolis in July at the New Theatre, and continued on his way to New York, where he arrived in August. Here he met with unlooked-for obstacles—the magistrates refused to grant him permission to perform, and not until he published a full statement of his situation and an appeal to the public, was the desired license forthcoming. They remained at the second Nassau Theatre, which they kept open from September 17, 1753, until March 25, 1754.[3]

gathered from newspaper and magazine files in the various libraries in New York City.

[2] For details see Dunlap (1832), p. 3ff.

[3] Brown, Vol. I, 5, Ireland I, 5, and Seilhamer give March 18 but *cf.* the New York *Gazette*, March 25, 1754: "*The Gamester*, a Tragedy, is this night to be presented at the Theatre in Nassau Street, with a new Harlequin Entertainment; for the last time performing in this town. Characters as per bill for the day. Tickets to be had at the usual places."

Hallam then played in Philadelphia;[4] from that city he took his company to the West Indies, where he himself died. His widow married David Douglas, who returned soon to New York and attempted to open a theatre on Cruger's Wharf. Again the city fathers refused to sanction the undertaking. After Douglas had made amends for his rashness in building the playhouse without first consulting the proper authorities, he finally was permitted to perform for thirteen nights. The next three years were spent in touring the country from Williamsburg, Va., to Newport, R. I. Upon his return to New York, having first been granted permission, he opened a theatre in Beekman Street near Nassau Street. After a brief season (November 19, 1761, to April 26, 1762) the Douglas company set out on their tours, leaving the new playhouse vacant. During the Stamp Act troubles in 1764 the building was nearly demolished by the mob.

With the erection of the John Street Theatre (1767) we have a fairly permanent "home for the Muses". Interruptions occur, but the same building serves as a playhouse until 1798. Since it is not the purpose of this paper to treat in detail the various seasons before the appearance of the German drama in English translation, only a brief summary is here presented.

Hallam and Henry's company opened the John Street Theatre with *The Beaux Stratagem;* performances were continued until June 2, 1768, fifty in all, representing plays from Shakespeare, Otway, Cumberland and Lillo.

The second season of the John Street Theatre was much shorter, covering a period from January 16, 1769, to June 29, 1769, with twenty-seven performances. The company then left New York to give a series of performances in Albany, Philadelphia and Annapolis, which kept them occupied until 1773. In April of that year the theatre was reopened by the American company, which played until August 5, 1773. From this date until 1783 the players who had been acting in the colonies withdrew to the West Indies, because an Act of the Provincial Congress

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[4] Brede: "The German Drama on the Philadelphia Stage," GERMAN AMERICAN ANNALS (N. S.), Vol. II (1913).

October 24, 1774, suspended all public amusements during the time of national distress; then, too, an English company with English plays of the hour would hardly have been popular with the "rebels". From August 6, 1773, until the capture of New York by the British, the theatre remained closed. As a means of relief from the tedium of enforced idleness, amateur theatricals began January 25, 1777—eighteen performances were given —the theatre closing May 29, 1777. When Clinton came to New York at the end of that same year, the social life reawakened. Lavish entertainments, balls, dinners, and many extravagances characterized the period. The theatre was a necessity. January 6, 1778, performances began—not exceeding five in any month. The second season (January 29, 1779—June 19, 1779) is especially noted, because the brilliant young Major André took an active part in the stage productions.

The military Thespians gave such current English plays as *Douglas, The Fair Penitent,* Cumberland's *West Indian,*[5] *Othello* and others. They continued to entertain the public until 1782; their seasons usually began in December or January and lasted until June, with an average of four or five plays a month. In 1782, however, only eight performances were given.

Although Congress had done everything in its power to discourage theatricals, not only by the resolution of 1774, but by two others in 1778, recommending that the "State pass laws to prevent theatrical entertainments, horse-racing, and such other diversions as are productive of idleness", the place of the military players was taken by a company under the management of Dennis Ryan in 1783. The short season (June 19, 1783, to August 16, 1783) is termed by Seilhamer "the lost chapter in dramatic history",[6] because neither Dunlap nor Ireland make any mention of it. The British troops still supported the enterprise.

Meanwhile the old American company had been playing in Jamaica. Perhaps owing to the unsettled condition of affairs in

[5] *West Indian:* January 15, 22, 1778; December 31, 1779; January 20, 31, November 3, 1780; May 7, 1781. This play is noted because later Kotzebue translated it into German: "*Der Westindier:* ein Lustspiel in 5 Aufz. v. Cumberland. Aufs neue für die deutsche Bühne bearbeitet. Leipzig, 1815."

[6] *Cf.* Seilhamer 2, 96.

the States and the prejudice against the theatre, Hallam and Henry did not return immediately after the signing of the treaty of peace. With the exception of a business visit by Hallam from May to September, 1782, when he incidentally gave a number of entertainments, readings, etc., no members of the American company appear in New York before 1785. On August 11 of that year Hallam and Henry, with a rather feeble troupe, began a series of so-called "lectures" at the John Street Theatre. The public attitude toward the theatre was so unfavorable that plays were announced under misleading titles. These were never quite as ridiculous as the announcements of the Philadelphia performances, nor did they continue for any length of time. Soon Hallam gave boldly the titles of his plays and farces.

The union of Henry's old American company with Hallam is of great importance in the history of the American theatre. The seven years ending with 1792 represent a period of almost absolute monopoly in the amusement field. This combination controlled the theatres from New York to Annapolis. The important members of the troupe were Mrs. Morris, Mr. Wignell (afterward connected with the Philadelphia stage[7]) Mr. Harper, Mrs. Harper, Mr. Biddle, Miss Tuke, Mr. Hallam and Mr. Henry.

The season of 1787 (thirty-six performances) saw *The West Indian* twice; February 16 and April 23, 1787; in the next season it was repeated January 30, 1788, and *The East Indian* performed May 31, 1788.

Among the fifty performances from April 4, 1789, *The West Indian* figures once, June 1, while *Gustavus Vasa,* a patriotic drama, generally reserved for such occasions as Washington's Birthday or Independence Day, was given October 26. This play is by Brooke[8] and perhaps bears no relation to a later play of Kotzebue by the same title, for Brooke's production is of a very much earlier date. It is interesting to note the appear-

[7] *Cf.* Brede: "History of the German Drama in English on the Philadelphia Stage," pp. 8 and 9, GERMAN AMERICAN ANNALS (N. S.), Vol. II.

[8] There is also a drama in Swedish: *Gustav Vasa* (1783) by King Gustav III of Sweden.

ance of patriotic themes which five or six years later are much in demand.

The John Street Theatre remained closed for nearly two years while the company played in Philadelphia, Annapolis and Baltimore. The best actors did not return with Hallam to New York in 1791. However, a greater number of performances was given this year than during any previous season. *The West Indian* is announced for October 19, 1791, and February 10, 1792.

After a short season in Philadelphia, the old American company disbanded, the co-operative plan was abandoned and the actors sought new fields of activity—some in Boston or in Philadelphia, while others remained to form a part of the new organization, which retained the old name. A single company no longer dominated the American boards—fresh talent was brought from England and for the first time famous actors came to the new Republic. With recruits from Bath, Henry began his work in Philadelphia. On the fourteenth of January, 1793, the reorganized company appeared at the John Street Theatre. Mr. Hodgkinson, afterwards a favorite with American audiences, made his debut in Reynolds' *Dramatist.* With his coming the intrigues and quarrels began which finally drove both Mr. Henry and Mrs. Henry from the New York stage in 1794.

The long season of 1793-94 (November 11, 1793, to June 28, 1794) brings some plays of interest—*Barbarossa,*[9] with its scene in Algiers, but no German influence apparent except the suggestive title. It was given December 28, 1793, January 3, March 19 and June 28, 1794.

The first drama of real importance for this paper is *The Patriot,* or *Liberty Asserted.* The interest in the French Revolution and the spirit of the times are reflected without doubt in the popular demand for plays dealing with the theme of freedom. *The Patriot* was first performed in New York June

[9] Barbarossa is the Christian name for Khizr, one of a family of Turkish sea rovers of the sixteenth century. He gained entrance into Algiers and by treachery placed himself on the throne. The drama plays seven years after the capture of Algiers.

5, 1794. The following announcement appears in the Tuesday, June 3, issue of the *New York Daily Advertiser:*

"Mr. Prigmore's Night.

"Theatre.

"By the Old American Company.

"On Wednesday will be presented a play interspersed with songs, in three Acts, never acted here, and for that night only, called *The Patriot,* or *Liberty Asserted.* The piece is founded on the well-known story of William Tell, the Swiss patriot, who shot an apple from his son's head, at the command of the tyrant Grislor (sic!) which first gave liberty to the Cantons of Switzerland.

"In Act 1st. The Hall and Statue of Liberty.

"In Act IIIrd. A display of Archery for the questionable prize of freedom.

"The Songs and Ouverture by Mr. Hewit."

The play was not given on Wednesday, June 4, as advertised, but was postponed to Thursday night, June 5. The first cast shows the following names:

William Tell,	Mr. Hodgkinson.
Melchdale,	Mr. Prigmore.
Edwald,	Mr. King.
Grisler,	Mr. Richards.
Werner,	Mr. Hallam.
Lieutenant,	Mr. Martin.
Provost,	Mr. Ashton.
Bowman,	Mr. West.
Serena,	Mrs. Wilson.
Lucella,	Mrs. Kenna.
Marina,	Mrs. Melmoth.

The last performance of the season was a representation of *Barbarossa,*[10] June 28.

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[10] Since *Barbarossa* does not deal with a German subject, I shall not consider it hereafter in this paper. For the same reason O'Keefe's *Love in a Camp,* or *Patrick in Prussia* has not been mentioned.

In the next season the first translation from the German is brought out: Schiller's *Räuber.* The play was performed April 14, 1795, for the benefit of Mr. Marriot. The cast has not been preserved, nor have we any detailed critique—all we know is that the performers "were not equal to the parts" (Dunlap). Another play, *The Purse,*[11] by Cross, was given for the first time March 2, 1795.

The season of 1796 (February 10, 1796, to June 25, 1796) shows an increase in the sentiment for freedom, with two dramas dealing with distinctly German subjects: Cumberland's *Wheel of Fortune* and Dunlap's *Archers.* Concerning the first play (New York performance March 4, 1796) Mrs. Inchbald in her preface[12] says: "Never was there one play taken from another with such ingenuity, such nice art, and so little injury to either, as this play has been taken from the German *Misanthropy and Repentance,* leaving still the German to be translated into English by the title of *The Stranger.* It is said Mr. Cumberland merely saw a critique of Kotzebue's drama in a review, some years before it appeared upon the London stage; and from thence collected substance for this most interesting play. But whether he had in his possession the German production or not, it is certain he is no farther indebted to the foreign author than for a faint glimmering of plot, incident and character; to which he has added his own original sunshine. A reader may peruse the two plays in one evening and yet be highly delighted with both—they

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[11] *The Purse* is in a review in the *Ladies' Literary Gazette* of July 24, 1824, said to be founded on the story of the Page and Frederick the Great. The whole play is in an English setting and concerns sailors not pages. During the war with Tripoli and the War of 1812 the play was frequently given with the subtitle *The American Tar.* The cast has the following characters: Will Steady, the Tar, Theodore, page to the Baron, the Baron, and Edmund, his son. The reviewer's statement that "the plot of *The Purse* is said to be taken from an incident which transpired between Frederick the Great and his favorite page" was probably prompted by the lively interest at that time in the career of the famous King. I doubt whether any remote influence could be found and hence have omitted the play from my statistics.

[12] *The British Theatre,* or *A Collection of Plays,* which are acted at the Theatres Royal, Drury Lane, Covent Garden, and Haymarket—printed under the authority of the Managers from the Prompt Books. With Biography and critical remarks by Mrs. Inchbald. In twenty-five volumes. Cumberland's *Wheel of Fortune,* Vol. 18, No. 5.

are performed on succeeding nights, yet auditors go successively to the theatre; and certain spectators do not ever find a resemblance between them."

Much more clearly, however, can the interest in German subjects be seen in William Dunlap's opera *The Archers,* based on the story of William Tell. In his "History of the American Stage" he says:[13] "The story of William Tell and the struggle for Helvetic liberty was at this time moulded into dramatic form by the author of the 'Father of An Only Child' (Dunlap) and with songs and choruses, etc., was called an opera. The subject was suggested to the author by an English play, recently published, which was utterly unfit, and perhaps not intended for the stage. ('Helvetic Liberty, or The Lass of the Lakes'.) . . . On the eighteenth of April, 1796, the opera of *The Archers* was performed for the first time and received with great applause. The music by Carr was pleasing and well got up. Hodgkinson and Mrs. Melmoth were forcible in Tell and wife; the comic parts told well with Hallam and Mrs. Hodgkinson, although Conrad ought to have been given to Jefferson. The piece was repeatedly played and printed immediately."[14] Here we find Dunlap showing the partiality for his own plays, for which Seilhamer so severely criticises him. It can hardly be said that *The Archers* was given "repeatedly", in fact, during the next few years it did not appear even once.

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[13] Dunlap, p. 147.

[14] Dunlap, pp. 147-8. A copy of "*The Archers* is in the Clothier Collection of the University of Pennsylvania Library. The title-page and preface are given because of the interesting material which they contain.

The
Archers
or
Mountaineers of Switzerland;

An Opera in three Acts / as performed by / the Old American Company in New York. To which is subjoined / A Brief / Historical Account / of / Switzerland, / from the Dissolution of the Roman Empire / to the final establishment / of the Helvetic Confederacy, / by the / Battle of Sempach. / N. Y. / Printed by T. and J. Swords, / 1796.

Preface.

In the summer of 1794, a dramatic performance, published in London was left with me called *Helvetic Liberty.* I was requested to adapt it to our stage. After several perusals I gave it up as incorrigible; but, pleased with

The complete cast[15] of the first performance was as follows:

William Tell,	Mr. Hodgkinson.
Walter Furst,	Mr. Johnson.
Arnold Melchthal,	Mr. Tyler.
Werner Staffach,	Mr. Hallam, Jr.
Gesle,	Mr. Cleveland.
Burgomaster,	Mr. Prigmore.
Lieutenant,	Mr. Jefferson.
Leopold,	Mr. King.
Bowmen of Uri,	Mr. Lee, Munto and Wools.
Pikemen of Schweitz,	Mr. Francisquy, Val and Durang.
Burghers,	Mr. Tompkins, Des Moulins, etc.
Austrian Soldiers,	Mr. Leonard, McKnight, etc.
Conrad,	Mr. Hallam.
Portia,	Mrs. Melmoth.
Rhodolpho,	Miss Broadhurst.
Female Archers,	Miss Brett, Mrs. Tompkins, Val, Durang, Gardie.
Cicely,	Mrs. Hodgkinson.

This play is nearly a decade before Schiller's *Tell;* it is interesting to note the great number of characters common to both dramas.

At this time the company was torn with dissension; Hallam and Hodgkinson, rivals for the public favor, were on extremely

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the subject, I recurred to History of Switzerland and composed the Piece now presented to the Public.

Any Person who has the curiosity to compare the two pieces, will observe that I have adopted 3 of the imaginary characters from *Helvetic Liberty*— the Burgomaster, Lieutenant, and Rhodolpha: I believe they are, however, strictly my own. The other similarities are the necessary consequences of being both founded on the same historic fact. . . . The principal liberty taken with the history is, that I have concentrated some of the actions of these heroic mountaineers; making time submit to the laws of the drama. . . . Tell, Furst, Melchthal, Staffach, and Winkelried are not the children of poetic fiction.

In the historical account subjoined, actions are referred to their proper dates; and the best information given of this early period of Helvetic history that I could recollect."

(The historical sketch from pages 81 to 94 is based on Coxe's "Switzerland".)

[15] Taken from the *American Observer and Evening Advertiser,* April 18, 1796.

bad terms with each other. Gradually Hodgkinson had forced Mr. and Mrs. Hallam out of principal rôles, which he and his wife now usurped—the minor parts being relegated to the Hallams. Dunlap attempted to play the mediator—a task which proved disagreeable and unavailing. Finally Hallam withdrew and Dunlap took over the management of the theatre.

However, before we discuss the importance of this event, we must mention another play which reflects the growing influence of German literature—the dramatization of Goethe's *Werther* under the title of *Werther and Charlotte*. This play by F. Reynolds was not new to English audiences, for in November, 1785, it had been given at Covent Garden and was revived each succeeding year. The announcement for the New York première reads as follows: "On Monday, May 9, will be performed a celebrated Tragedy in 3 Acts, never performed here—called *Werter and Charlotte*."[16]

Werter,	Mr. Hodgkinson.
Sebastian,	Mr. Cleveland.
Leuthrop,	Mr. Johnson.
Albert,	Mr. Hallam.
Laura,	Mrs. Munto.
Charlotte,	Mrs. Johnson.

CHAPTER II.

Dunlap's term of management is extremely important because he became such a great force in the introduction of the German drama upon the American stage. His efforts may in a measure have been due to "vanity and friendship", as Seilhamer puts it,[17] yet one who reads his own account of the difficulties and hardships which he met and overcame or rather tried to overcome, cannot but respect and admire his endeavor to improve the

[16] The *Minerva* (N. Y.), May 7, 1796.

[17] Seilhamer, III, 387.

stage and make it an institution through which humanity might be inspired to nobler purposes in life. He realized his failure to carry out his ideal, when in a short sketch of his life he begins: "The opinion of the writer is (an opinion perhaps founded upon the result of the experiment) that he was not fitted for the arduous task," namely, the arduous task of directing that powerful and complicated engine, the theatre of a great metropolis.

William Dunlap was born in the city of Perth Amboy, N. J., in February, 1766. As an only son he was treated with indulgence by his father. He was carefully reared and associated, when still very young, with a venerable man, Peter Bartow by name, who used to read to him. In his autobiography he tells us: "Before I could read, Pope's 'Iliad', Dryden's 'Vergil' and Milton's 'Paradise Lost' were familiar to me as to fable and to incident, and every plate was patiently explained and the passages read and repeated."

The boy was not strong and was carefully guarded during the period of the Revolution, which left a vivid impression on his mind. From 1777 to 1783 the family resided in New York, where William began drawing and where his interest in the theatre was aroused. The father determined to make an artist of his son, and with this purpose William set sail, May 4, 1784, for England with letters to Benjamin West. After nearly four years spent in England, he returned to America in 1788. A number of his own dramas had been offered for the stage—*The Father* and *The Archers.* After the production of the latter piece, Dunlap's intimate relations with the New York stage began. At first he and Hodgkinson form a partnership; two years later (1798) he becomes sole manager.[18]

The season 1796-97 began September 26, 1796, and ended June 16, 1797. It brought more performances (109) than any previous one. Cumberland's *Wheel of Fortune* was given November 21, 1796, also March 8, 1797; *Werter and Charlotte* March 22, 1797. The première of Cobb's opera, *The Siege of*

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[18] For details see Dunlap, "History of the American Stage," p. 232ff. For Dunlap's importance in early German-American relations see F. Wilkens: "Early German Influence in America. *Americana Germanica,* III, 112ff.

Belgrade, took place December 30, 1796. The cast shows German names—the so-called Austrian element in the play—but as yet I have been unable to trace it from any German original. The characters are as follows: Count Cohenburg, Leopold, Peter, Upseph, Ishmael, Anselm, Michael, Seraskin, Lilla, Ghitta, Fatima and Catherine. The piece became popular and was repeated January 4, 11, 18, 27, February 17, March 6, 27, and May 17, 1797.

In March, Wignell and Reimagle opened a theatre in Greenwich Street, since no performances could be given in Philadelphia on account of the yellow fever. The acting of his excellent company attracted much attention. The thirty-seven performances from March 2 to June 29 have not, to my knowledge, received proper mention anywhere. Here for the first time in New York Cobb's *Doctor and Apothecary* (London, 1788), with music by Storace, was performed. The origin of this piece has been dark. It is cleared up, I believe, by the explanation that Storace, an Italian born in England, had spent a number of years in Vienna and had come in contact with the violinist and composer, Dittersdorf. Without doubt *The Doctor and the Apothecary* is on adaptation or possibly a translation of Dittersdorf's successful comic opera, *Der Doktor und der Apotheker.*[19] The characters are: Thomaso, Strumwald, Carlos, Juan, Guzman, Dr. Bilioso, Perez, Anna, Isabella and Theresa.

Zorinski, or *The Freedom of the Slavs,* by Morton, a drama dealing with the abduction of Stanislaus, King of Poland, is interesting as an index of popular taste. Mystery pieces and tales of horror, such as *The Count of Narbonne, Castle Spectre* and *The Italian Monk,* appear. The only German drama given by the Wignell company was *The Robbers,* "translated from the German of Schiller. In the fifth act a representation of the Castle besieged."

The John Street Theatre was reopened by "Mr. Solee and a company of comedians of the City Theatre, Charleston, S. C."

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[19] *Cf.* Dictionary of National Biography under Cobb and Stephen Storace; also Allgemeine Deutsche Biographie under Dittersdorf.

This company was ostensibly composed of Boston and Charleston players on their way to Philadelphia. The fever was raging in that city, hence the stay of the Charleston company in New York until October 17.[20] Wignell and Reinagle remained until November 27; for a time then the two theatres exist side by side, sometimes advertising the same play for the same evening. The drama, *Columbus,* or *A World Discovered,* was announced for September 15 at both theatres, but, as usual, the John Street players had to postpone their performance. I mention this play because the story of Cora and Alonzo from Marmontel's novel, "Les Incas" is introduced and elaborate stage effects are attempted. Kotzebue later dramatized the episode under the name *Die Sonnenjungfrau,* known on the American stage as *The Virgin of the Sun.*[21] In later announcements we see that the scenery used for *The Virgin of the Sun* was also employed in the production of *Columbus.* "Wignell, finding that fire and smoke pleased the public, determined to give them a volcano. Morton's *Columbus* was got up with all the taste, splendor and skill of such a manager, such a company and such a painter as Holland combined."[22] September 16 the play was repeated, September 18 given for the third time, and on October 20 it was presented at the John Street Theatre.

The old American company with Hodgkinson had returned from Boston and began their regular season at the John Street Theatre December 11, 1797, according to the *Commercial Advertiser.* At the beginning of the season four performances were given in the week, Monday, Wednesday, Friday and Saturday nights. The company had hoped to play in the New Theatre, better known as The Park, which was being built, but delays in the

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[20] Dunlap, p. 192, gives October 3, which is contradicted by the daily papers. The last night is announced as October 17.

[21] The *Cora and Alonzo* theme was very much in favor; an opera *Cora och Alonzo* by a Swede, Adlerbreth Gudmund Cöran (1751-1818), was extremely popular. Its date was 1782. A German opera text by Babo appeared in 1788. Whether *Columbus* or *Die Sonnenjungfrau* owe anything to these texts, I have not been able to determine.

[22] Dunlap, p. 192ff.

finishing of the interior precluded this, and not until January 29, 1798, could the house be opened. Dunlap [23] gives a full account of the difficulties with the proprietors and actors. June 29, 1798, the season closed. At this time William Dunlap became sole manager of the New York Theatre.

The season of 1798 opened under unfavorable circumstances. During the summer the yellow fever had desolated the city—New York was a city of mourning—and the theatre was still in an unfinished condition. A number of the actors were ill and the winter was fast advancing. On December 3 the theatre was opened, but the attendance and the receipts were discouraging. Something must be done and that quickly. The saviour of Dunlap's New York stage was none other than Kotzebue. From now on we shall have occasion to refer almost constantly to this much decried author, who was then the leading playwright of Europe. Dunlap's management marks the period of greatest influence of this German author.

The Stranger (Menschenhass und Reue) was first produced on the New York boards December 10, 1798—for years it was a drawing bill—all the great actors played the rôle of the Stranger, even as late as 1860. Dunlap's own account follows: "The fame of *The Stranger*, then playing in London, had reached New York; and after his return to the city, having got possession of a wretched publication, in which the plot and part of the dialogue of Kotzebue's play were given (Sheridan's translation?) in a language neither German nor English, he (Dunlap) wrote a play founded on these materials; and producing his manuscript without telling anyone but Mr. Cooper the secret, the parts were distributed and the play studied, rehearsed, and brought before the public on the Monday of the second week of the season. *The success of this piece alone enabled the author to keep open the theatre.* The author had adopted the names from the English playbills, as well as the name by which Kotzebue's play was performed in London, and the public were at liberty to

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[23] Dunlap, p. 216ff.

suppose that *that* which delighted them had been sanctioned by a London audience. The bills only announced *The Stranger.*"[24]

On December 10 the first performance of this drama was given. December 12 it was repeated. The cast was as follows:

The Stranger,	Mr. Cooper.
Count de Wintersen,	Mr. Hallam, Jr.
Baron de Steinfort,	Mr. Barrett.
Conrad,	Mr. Tyler.
Solomon,	Mr. Bates.
Peter,	Mr. Jefferson.
Francis,	Mr. Martin.
Women.	
Countess de Wintersen,	Mrs. Melmoth.
Mrs. Haller,	Mrs. Barrett (her first appearance).
Girl,	Mrs. Seymour.
Children.	
Barbara,	Masters Stockwell and Barrett.
Boys,	Miss Hogg.

The play was well received by the critics and the public. When, on December 17, 1798, it was advertised for the third production, the *Commercial Advertiser* of that date published the following comment, signed by a "Playgoer": "I believe that it may be asserted that this drama is without parallel. . . . The most momentous consideration relative to this piece is its *moral tendency.* To have withheld attention from the scene were impossible. There never was perhaps a dramatic exhibition to which the attention of so numerous an audience was attracted for so long a period, but to attend it without beneficial effects upon the heart were equally impossible. . . . Laughter is rarely the friend of morality; here, however, an exception to common rules must be admitted to exist, since the purest mind might indulge not only without injury but with benefit, the mirth produced by the artifices of the chambermaid and the exposure of the steward and his son. The influence of the serious part was far more original

[24] Dunlap, p. 253.

(display of passion, etc.). The deportment of the Stranger will teach the lessons of humanity and justice. If all plays were like this and if all audiences were equally attentive and susceptible, the question of the usefulness of the theatre might be easily decided—since no man who witnessed this play can hesitate a moment to admit that he came away a better man than he went."[25] This exceedingly favorable comment, together with the large houses which the play drew, caused Dunlap to try his hand at translating and producing more of the Kotzebue dramas.

With this purpose in mind he began in 1797 the study of German and made the acquaintance of a native Swiss from one of the German Cantons. This man, a member of the orchestra, "was stated to have been a priest and to be versed in languages ancient and modern. Being a master of English as well as of most other modern tongues, he became very acceptable as a companion, and was soon employed as a teacher in the manager's family."[26] The ex-priest's wonderful tale of his experiences is related at length by Dunlap.

By diligent study Dunlap gained a very good knowledge of German—his translations are fairly accurate and conscientious. Wilkens says of him:[27] "He follows his original closely, but with due attention to the English idiom. Where the difference between the American and foreign custom is too marked, or where perhaps passages seemed objectionable, he permitted himself slight changes. For presentation on the stage the pieces had to be shortened; these omissions were indicated in the printed text. Dunlap's knowledge of German was very good for a time when even a smattering of the language was rare. One important difference between Dunlap and his English competitors was this: Dunlap possessed a knowledge of German that was rare among practical playwrights. He treated the intentions of the author with due respect, while the English purveyors of dramatic literature tailored Kotzebue's pieces unscrupulously and to their

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[25] *Commercial Advertiser* (N. Y.), December 17, 1798.

[26] Dunlap, pp. 203-206.

[27] Wilkens: *Americana Germanica*, III (1899), p. 124.

heart's content and changed them to suit their conventional ideas of what a drama should be."

To return to the season of 1798-99. After the success of *The Stranger* other German dramas were prepared. On the twenty-fourth of December, 1798, a note appears in the *Commercial Advertiser:* "We understand that a copy of *Count Benjowski,* a comedy by Kotzebue, the author of *The Stranger,* is in town—likewise one or more copies of the 'Indians in England' by the same hand; if so, we may hear of them perhaps from the theatre."

Meanwhile *The Stranger* was performed January 1, 1799 (fourth time), January 16, 30, February 6, 18, March 2 (last time this season!), March 9, April 12, June 24—twelve times during the season. The text used was evidently Dunlap's version[28] and not the English translation by A. S———k.[29]

Count Benyowski did not progress as rapidly as was expected. "The preparation for *Count B.* in respect to scenery and dresses retards the much expected play, but we understand that it is the determination of the director of the theatre that the costumes shall be complete in all its parts." Another play, however, was put on before *Count Benyowski.* To awaken curiosity the *Commercial Advertiser* of March 1, 1799, published the following: "We understand that Kotzebue's celebrated play, *Lovers' Vows,* is in great forwardness. This play is running at the Covent Garden Theatre; at the same time *The Stranger* is running at Drury Lane. Thus the same German poet has the honor of supporting both the English theatres; and often on the same evening delights and instructs two crowded audiences in one of the largest capitals of Europe."

On Monday evening, March 11, *Lovers' Vows* was played with great success. "In this play Mr. Cooper again gave great delight in the character of the Natural Son, and Mr. Tyler sup-

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[28] *Cf. Commercial Advertiser,* January 22, 1799. "Printed copies (of *The Stranger*) are essentially different from the play as performed."

[29] *Cf.* Wilkens, *Americana Germanica,* III, 173. *The Stranger:* translated from Kotzebue (by A. S.——k), N. Y. 1799. Reprint of: *The Stranger:* a comedy. Freely translated from Kotzebue's German comedy of *Misantrophy and Repentance.* (By A. S——k) (*i. e.,* by A. Schink.) London, 1798.

ported the Baron with good success, but the eminent popularity of the piece was as much to be attributed to the happy combination of youth, beauty, judgment and naiveté of manner which Miss E. Westray displayed in the daughter of the Baron and the sister of Frederick. Neither *The Stranger* nor *Lovers' Vows* as written for the American Theatre are published,[30] and the versions from London have been preferred by the London players. But we will remark that when Mrs. Merry read the American 'Stranger', she declined playing Mrs. Haller as studied from the London copy." (Dunlap.)

The latter part of this quotation throws light upon the state of the stage in New York. Before a play could be called great, the audience looked for the English stamp of approval. If it had been given at one of the London theatres or was the accepted work of an Englishman, translation or original, the way into American hearts was easy. This very circumstance caused Dunlap to preserve the English titles of some of his translations, e. g., *The Stranger, Lovers' Vows* and *The Virgin of the Sun.*[31] (*Lovers' Vows* had been translated by Mrs. Inchbald, who prided herself on her improvement of Kotzebue's drama. An interesting comparison of the English and the American versions, in which Dunlap, very justly, is ranked far above Mrs. Inchbald, appeared in the *American Monthly Magazine and Review.*[32])

Hardly had the novelty of *Lovers' Vows* worn off when the manager had another play ready—the long looked for *Count Benjowsky.* It was brought out April 1, "with great expense and care. The audience was much gratified and expectation though on tip-toe, fully satisfied. The costumes of Russia and Siberia were strictly adhered to and the snow and ice of Russia and Siberia would have been invaluable in the dog-days".[33] The play bill of the day gives not only the cast but a synopsis of the scenes. Characters:

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[30] *Lovers' Vows* was published in 1814. *Cf.* Wilkens, pp. 114 and 195.
[31] Dunlap, pp. 253 and 254.
[32] *American Monthly Magazine and Review,* Vol. I, 96 (April, 1799).
[33] Dunlap, p. 261.

Governor of Bolcheretsk,	Mr. Hallam.
Hettman of the Cossacks,	Mr. Bates.
Count Benjowski,	Mr. Cooper.
Cristien,	Mr. Tyler.
Stepanoff,	Mr. Barrett.
Kudrin,	Mr. Jefferson.
Gurcinin,	Mr. Martin.
Kukossow,	Mr. Miller.
First Exiles,	Mr. Perkins.
Orderly Sergeant,	Mr. Hogg.
Conspirators,	Mr. Seymour, Shapter, etc.
Women.	
Athanasia,	Mrs. Barrett.
Feodora,	Mrs. Oldmixon.

"With new scenery representing that inhospitable part of the globe and dresses displaying the Russian, Cossack and Kamschadale costumes.

"Act Ist. View of the Exiles near Kamschadale. Hut, Snow scene.

"Act IInd. Inside of Kamschadale Hut.

"Act IIIrd. Winter landscape by moonlight, covered with snow and ice, as seen from the ramparts of the castle of Bolcheretsk. Half moon descending.

"Act 5th. View of the harbor of Bolcheretsk. At the mouth of the Bolcheretska which empties its waters into the Sea of Ochotsk. Ship ready to sail."

April 3 *Count Benyowski* was repeated. A "Theatrical Communication" of that date says: "Monday evening *Count Benjowsky* was represented to a very crowded audience and received with every token of interest and approbation." In all probability the honor of the first English performance belongs to the New York Theatre, for it was many years before *Count Benyowski* was put on the stage in England.[34]

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[34] *Count Benyowski* was acted first in England at the Drury Lane Theatre, March 16, 1826. *Cf.* Genest, IX, p. 331. Walter Sellier ("Kotzebue in England"), page 78, states that it was first acted at Covent Garden, October 16, 1811.

No new play of Kotzebue was given until June 14, when for the benefit of Mrs. Hallam, *The Indians in England,* or *The Nabob of Mysore* was produced. Dunlap fails to mention it in his history and on the theatre bill no author is indicated. These facts alone cause me to believe that Dunlap is not the adapter or translator. The cast was as follows:

Sir J. Seymour,	Mr. Tyler.
Samuel,	Mr. Jefferson.
Robert,	Mr. Hallam, Jr.
Baderda,	Mr. Barrett.
Fazir,	Mr. Martin.
Muscaffery,	Mr. Hogg.
Obrian,	Mr. Hallam.
J. Trummion,	Mr. Bates.
Tom,	Master Stockwell.
Lady Seymour,	Mrs. Hogg.
Amelia,	Miss E. Westray.
Gurli (with an epilogue),	Mrs. Hallam.

Kotzebue was now before the public. Three of his dramas had been presented—enough to call forth opinions and discussions in the magazines. A rather long article appeared in the *American Monthly Magazine* (April, 1799), which seemed to show careful study of some of Kotzebue's works. Only parts of the whole article are here reproduced.

After a short biographical sketch the author devotes a few words to the translations of Kotzebue into English, lamenting the fact that all of them are very poor and inadequate. Three dramas he mentions—*Misanthropy and Repentance. The Negro Slaves* and *The Indians in England.* "The first of these," he continues, "has been translated with some success in this country (England) though in a very mutilated condition, under the title *The Stranger,* where it has during the greater part of last season, attracted crowded audiences to the Drury Lane Theatre. The other two pieces, namely, *Negro Slaves* and

"Das Stück wurde in der Saison 1811/12, nur viermal aufgeführt und dieses geringen Bühnenerfolges wegen auch nicht gedruckt."

The Indians in England, have likewise met with translators, though the latter of them is not yet published; nor is it likely that any other of his dramatic compositions will ever be brought on the English stage. This may be partly ascribed to the great difference existing between the national taste and manners of the English and Germans, and partly to a certain peculiarity in the writings of Kotzebue, which characterizes and distinguishes his productions from those of all other modern writers. . . . Few writers have ever attained to his excellence in delineating whimsical and impassioned character, and in scenes drawn from private and domestic life our poet eminently excels his contemporary rivals, both in the unaffected delicacy of the sentiments he conveys and the freedom and precision with which he introduces them. His language, though generally correct and dignified, is occasionally tinctured with an ambiguous mode of expression and his dialogue sometimes degenerates into a whining tone. But this is not so much the fault of an individual as of the depraved taste of his countrymen. This false taste, however, may be manifested in several ways: In England the constant visitors of the theatres well know that equivocal phrases and sentiments such as do not grossly offend the delicate ears of females, are not infrequently applauded more than the most refined *moral* doctrines. . . . Kotzebue's system of morals as exhibited in his dramatic compositions, does not seem free from censure—for it certainly is too great a sacrifice made of virtue when characters of vicious habits are represented as having attained their end, and finished their immoral career in triumph, merely because some fortunate *accident* turned the scale in their favor. If the remark which has been frequently made in our reviews as well as newspapers be just, that *all* German productions of the dramatic kind 'abound in sentiment and reasoning' and if these are objectionable qualities of a performance which is to be subjected to a popular tribunal, there is little or no danger to be apprehended that the English stage will be inundated with German plays."[35] But the prophecies of the critic were not verified.

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[35] *American Monthly Magazine and Review,* I, 77. (April, 1799.)

Two more important novelties of the season attract our attention, viz., *Don Carlos,* May 6, and *The Minister,* or *Kabal and Love,* May 10, in the translation of M. G. Lewis.[36]

Don Carlos was entirely too long for the American stage. "Those who have read this voluminous poem in the original or in translation, will know that only a meager curtailment could be performed within the ordinary time allowed to an English play. The manager curtailed it and it was more curtailed in the performance. It was unmercifully shorn of its beams."[37] The cast follows:

Philip II, King of Spain,	Mr. Fennel.
Don Carlos, Prince Royal,	Mr. Cooper.
Marquis of Posa,	Mr. Martin.
Duke of Alva,	Mr. Hallam, Jr.
Count of Lerma,	Mr. Tyler.
Duke of Feria,	Mr. Miller.
Taxis,	Mr. Leonard.
Dominick, Confessor to the King,	Mr. Hogg.
Prior,	Mr. Perkins.

Women.

Elizabeth of Valois, Queen of Spain,	Mrs. Barrett.
Duchess of Olivarez,	Mrs. Hogg.
Marchioness of Mondecar,	Miss White.
Princess of Eboli,	Miss E. Westray.

Children.

Princess Royal,	Master Stockwell.
Pages,	Miss Hogg, etc.

Lords and Ladies of the Court, etc.

"Scene never before exhibited.

"A grand palace with a view of the palace gardens, a rich Gothic anti-chamber."

No comments have been found in the current numbers of the New York papers.

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[36] According to Ireland's "Records of the New York Stage," I, 186.

[37] Dunlap, pp. 261-2.

The Minister (Mrs. Melmoth's benefit) shows a cast different from Schiller's and from the London cast, as well as from the Philadelphia cast. A comparison is given in the following table:

New York, 1799.[38]	Schiller.	London, May 4, 1803.[39]
Count Rosenberg (Mr. Barrett)	= Präs. von Walther	= Count Faulkner
Marshall Ingelheim (Jefferson)	= von Kalb	= Baron Mindheim
Casemir (Cooper)	= Ferdinand, son of Walther	= Major Faulkner
Warbeck (Hogg)	= Wurm	= Worm
Munster (Tyler)		= Miller
Walter (a servant), (Martin)	= Kammerdiener	= ———
Baroness Augusta (Mrs. Melmoth)	= Lady Milford	= Lady Jane Milford
Elizabeth Munster (Mrs. Hogg)	= Frau Miller	= ———
Julia (Miss E. Westray)	= Louise	= Louisa
Catharina (Miss White)	= Kammerjungfer der Lady	= ———

The Philadelphia play (1813) was Lewis' play revised[40] and called *The Harper's Daughter.* Wood[41] relates how it was necessary to "omit the whole character of Augusta—a portion of the drama upon which the great talents of Schiller have been so lavishly employed." The New York public was not so fastidious and took the play as found in the English translation curtailed by Dunlap. The author of this version is Lewis. The play used on the London stage in 1803 is attributed by Genest to the same author; unless a very thorough rearrangement was made it would seem almost improbable that they were from the same hand.[42] Parry compares the translation of 1802 with the German. His list of characters corresponds to that of the Covent

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[38] Corresponds in every detail to cast in Lewis' translation, 1797, as published in the *English Drama,* Vol. XII, No. 3.

[39] London cast from Genest, "Some Account of the English Stage," VII, 583-4. He adds: "Lewis is said to have adapted Schiller's play to the English Stage." Genest's cast does not show any trace of the Lewis translation but in all probability is a translation by J. J. K. Timäus.

[40] *Cf.* Wilkens, *Americana Germanica,* III, 133 and No. 152.

[41] Wood, W. B., "Personal Recollections of the Stage," 1855, p. 183.

[42] In all probability it was a version by J. J. K. Timaeus, London, 1795. Reprinted in Baltimore, 1802. *Cf.* Parry, p. 11; Wilkens, No. 92, p. 182.

Garden list (1803).[43] The Philadelphia cast, instead of "Louisa" has "The Harper's Daughter".[44]

There still remain two plays to be mentioned—*The Wheel of Fortune*, December 21, 1798; *The Siege of Belgrade*, performed for the first time in the New Theatre, January 23, 1799. The cast has been previously given. We also note a performance of *Columbus* May 15, 1799.

Summary of the Season.

New German plays,	6
Kotzebue,	4
Schiller,	2
Possibly German,	1

The twelve performances of *The Stranger* have been enumerated: *Lovers' Vows* was played March 11, 13, 18, 21, 29, April 8, 19 (last time!) May 27—eight performances; *Count Benyowski*, April 1, 3, 5, 20.

The Indians in England, June 14,	1 performance.
Don Carlos, May 6,	1 performance.
The Minister, May 10, June 10,	2 performances.
The Siege of Belgrade (?), January 23, 28, March 16,	3 performances.

Total number of performances during the season (December 3, 1798, to June 24, 1799)—93.

Of these twenty-eight were of German plays, plus three uncertain (*Siege of Belgrade*).

The short summer season at the Pantheon in Greenwich Street (June 28 to July 17) brings nothing of interest.

Season of 1799-1800. (Third at the Park.)

During the summer Dunlap was busy with Kotzebue. "He was employed in translating Kotzebue's comedy of *False Shame* and turning the farce of *Der Wildfang* into an opera which he called *The Wildgoose Chase*—a title which some wise-

[43] Parry, "Schiller in America," pp. 12, 15. *Cf.* also Wilkens, 134-5.

[44] Brede. "Schiller on the Philadelphia Stage." GERMAN AMERICAN ANNALS, N. S., III, 264.

acres thought was intended as a translation of the German appelation."[45] To encourage the adaptation of his own plays Kotzebue himself wrote Dunlap[46] offering him six new unpublished plays, the price of which was left to the delicacy of the manager. A note in the *Commercial Advertiser* echoes the content of this letter: "We have the authority to say that those manuscript pieces which by contract are not to be printed for years to come, will be forwarded to the Director of the New York Theatre, immediately from their illustrious author."[47] Dunlap never availed himself of this privilege.

On account of the yellow fever, the season opened late—November 18, 1799. The German plays were:

Lovers' Vows, November 22.

Self-Immolation,° November 29, December 2.

False Shame, or *The American Orphan in Germany,*° December 11, 13, 18, January 5, 6, 16, 17, February 3, April 25, 1800.

Count Benyowski, January 22, February 8, 1800.

Wildgoose Chase,° January 24, 27, 28, February 19, April 10, 1800.

The Stranger, January 15, February 26, 1800.

Force of Calumny,° February 5, 7, 10, March 7, 1800.

Count of Burgundy,° March 3, 5, 1800.

Virgin of the Sun,° March 12, 15, 17, 19, 24, 1800.

Pizarro in Peru,° March 26, 27, 28, 31, April 2, 4, 14, 23, May 16, 1800.

Sighs, or *The Daughter,*° April 16, 18, 1800.

The Corsicans, or *The Dawning of Love,*° April 21, 1800.

Joanna of Montfaucon,° May 28, 1800.

The Stranger's Birthday,° April 23, 1800.

The Wise Man of the East,° May 30, 1800.

The Happy Family,° June 2, 1800.

The Horse and the Widow,° May 5, 1800.

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[45] Dunlap, p. 272.

[46] Dunlap, p. 273. The full text of the letter can be found there.

[47] *Commercial Advertiser,* November 21, 1799.

° Indicates that the play appears for the first time this season.

To these Kotzebue plays the following plays of other authors may be added:

The Minister (Kabale und Liebe), December 20, 1799.

The Robbers, April 7, 1800.

Siege of Belgrade (?), December 7, 14, February 15, 1800. English.

Gustav Vasa (Brooks), January 8, 10, 1800.

Peru Revenged (Murphy), May 19, 1800.

A veritable deluge of German plays! And of the number given *fourteen* were entirely new. The strain of committing the parts and of rehearsing must have been a severe one. No wonder that while all appeared gay and prosperous to the public eye, all within was discord and discontent; that the plays were stigmatized by the actors as "Dutch stuff" and by "other epithets equally characteristic."

The new plays call forth more comment than usual at this period; generally the director adopted modern methods of advertising, giving descriptions of the scenes and even relating to a certain extent the plot of the drama. The *Monthly Magazine* contains reviews of a number of the translations, which will be referred to in the order of production.

The first of the season's novelties is *Self-Immolation,* or *The Sacrifice of Love* (written by President Kotzebue).[49] This is not mentioned by Dunlap. Cast:

Robert Maxwell,	Mr. Hodgkinson.
Landlord,	Mr. Perkins.
Harrington,	Mr. Hallam.
Walwyn,	Mr. Martin.
Dempster,	Mr. Fox.
A Jew,	Mr. Jefferson.
Flood,	Mr. Dykes.
Dumfries,	Mr. Hallam, Jr.
John Hartop,	Mr. Hogg.
Messenger,	Mr. Leonard.
Waiters, Gamblers, etc.,	Mr. Leonard, Shapter, etc.

[49] *Cf.* Wilkens, p. 176. *Self-Immolation,* or *The Sacrifice of Love.* Printed for Chas. Smith and S. Stevens, 1800. Possibly a reprint of *Self-Immolation,* etc., by Henry Neumann, London, 1799.

	Women.
Arabella,	Mrs. Hodgkinson.
An Old Blind Lady,	Mrs. Brett.
Jane,	Miss Brett.
Harry,	Master Stockwell.

The play was not successful and was performed only twice during the season. *False Shame* as translated and adapted to the American stage by Dunlap was performed with great success December 11, 1799. Like *The Stranger,* in the previous year, *False Shame* saved the manager the season. He says: "This play without scenery or decoration, by plain dialogue and natural character supported the second season of the author's direction. *The Force of Calumny, Fraternal Discord*[50] (by the same pen) and others did their part, but *False Shame* was the pillar on which all rested."[50a]

The cast was the following:

Baron Flachsland,	Mr. Tyler.
Vicomte de Maillac,	Mr. Martin.
Captain Erlach,	Mr. Hodgkinson.
Wieland,	Mr. Cooper.
Frelon,	Mr. Fox.
John,	Mr. Jefferson.
Baroness,	Mrs. Hodgkinson.
Adelaid,	Mrs. Hallam.
Emmy,	Miss E. Westray.
Madame Moreau,	Mrs. Melmoth.

"All the piece was well played and never were critics of the green room more disappointed than the performers of this piece were, when they found that audience after audience were delighted by this unadorned comedy."[51]

The third new piece staged was *The Wildgoose Chase,* translated by Dunlap from Kotzebue's *Wildfang.* The papers announce simply that "On Friday evening will be presented (never performed here) a comic opera in 4 Acts called *The Wild-*

[50] *Fraternal Discord* was not played until the next season.

[50a] Dunlap, p. 274.

[51] Dunlap, p. 274.

goose Chase, translated from the German of President Von Kotzebue."

The piece was well received and "continued to be a favorite as long as Hodgkinson continued to play the young Baron."[52]

The *Monthly Magazine and American Review* of March 1800, devotes considerable space to a review of Dunlap's translation, comparing it to Smith's,[53] which was published at about the same time. Smith is berated for his literal, clumsy, un-English rendering. "Mr. Dunlap is more free, but this freedom is under the guidance of sound discretion. His experience as director of the theatre has enabled him to discern what would be most acceptable and to adapt his translation to the opinion and to the taste of the public."[54] Specimens of the translations are then given that the reader may judge for himself as to the merits.

The plan of the German Theatre is also discussed: "Mr. Dunlap's plan is more extensive than that of Mr. Smith. It comprehends all the German plays which are or may be exhibited on the New York Theatre. *The Wildgoose Chase* is the first of the proposed series, which it is intended to publish under the title of the German Theatre. The life of the author (Kotzebue), written by himself, is prefixed by Mr. Dunlap and will be acceptable to the admirers of Kotzebue."[54]

The *Commercial Advertiser* for January 29, 1800, devotes a full column to a discussion of the new play, giving plot and a criticism of the actors. The following excerpt shows the desires of the public: "Our first impressions of this piece have not been diminished by those received at its second presentation. Though we profess our partiality for the sentimental or genteel comedy—we are not averse to that species which excites innocent mirth and provokes to merriment and laughter."

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[52] Dunlap, p. 275.

[53] Charles Smith, a bookseller, born in New York City 1768, died there 1808. He translated plays for the stage from the German of Kotzebue and Schiller and edited *The Monthly Military Repository* in 1796-1797, the Revolutionary descriptions of which were said to have been supplied by Baron Steuben and General Horatio Gates. He also published a "Political Pocket Almanac (N. Y. 1707)." "Appleton's Cyclopaedia of American Biography," Vol. 5, p. 558. More than this I have not been able to find.

[54] *Monthly Magazine and American Review,* II, 225ff.

Twelve days after the première of *The Wildgoose Chase, The Force of Calumny* was produced February 5, 1800. Aside from the cast of characters and Dunlap's statement that it was successful, which is sustained by the repeated performances, no mention is made of the new play.

Next *The Count of Burgundy* (not recorded by Dunlap) was put on. It had been previously given in Philadelphia (February 19, 1800):[55] "For the first time in America, a play in four acts, adapted to the American stage by a citizen of the United States, written by A. von Kotzebue." The translator was probably C. W. Smith, although Dunlap very likely had to make alterations in staging it in New York. Ireland's statement that the adaptation was by Dunlap is doubtful because of the very fact that the first performances were in Philadelphia, an argument which is strengthened by a comparison of the casts of the two theatres with the result that they are practically the same:

Philadelphia	New York.
Father Peter,	Brother Peter.
Henry,	Henry,
Chevalier von Hellwyl,	Chevalier von Hellwyl.
Count Hugo,	Guido.
Chevalier Walter von Blonay,	Chevalier Blonay.
	Bruns (?) or Bruno (?).
Nicolas,	Nicholas.
Martin,	Martin.
Bloch,	Bloch.
Old Man,	Citizens of Arles.
	Guards.
Elizabeth von Hellwyl,	Elizabeth.
Gertrude,	Gertrude.
Young Woman,	Young Woman.
Little Girl,	Little Girl.
Matilda (Countess Dowager of Burgundy),	Matilda.
	Young Women of Arles.

[55] Brede. *Cf.* "German Drama on the Philadelphia Stage," GERMAN AMERICAN ANNALS (N. S.), Vol. II, p. 111.

Two translations of this play are reviewed in the *Monthly Magazine and American Review* of 1800,[56] Miss Plumtre's and Smith's. The usual charges are made against the latter, poor translation, literal and not English; while Miss Plumtre's version is highly commended. *Nowhere is an adaptation by Dunlap mentioned.*

We now come to the discussion of the two plays which together with *The Stranger* held the stage longer than any other Kotzebue plays: *The Virgin of the Sun* (being the first part of *Pizarro in Peru*) and *Pizarro in Peru,* or *The Death of Rolla.* A "German Reader" writes an interesting article for the *Commercial Advertiser*[57] telling how Kotzebue attended the opera *Cora* (based on the story of "Cora and Alonzo", from Marmontel's "Incas")[58] with a lady friend who suggested that the incident was worthy of dramatization. Some months later he presented this lady with a copy of *The Virgin of the Sun.*[59] The "Reader" continues: "I was in Germany when *The Virgin of the Sun* was first played and had the pleasure of seeing Mr. and Mrs. von Kotzebue play in the piece with various people of taste and fashion." He then gives the names of the players and their parts.

Elaborate preparations were made for the initial performance of this play. The announcement reads thus:

"March 12 will be presented (never performed here) a play in five acts called *The Virgin of the Sun* (being the first part of *Pizarro in Peru,* or *The Death of Rolla*) written by A. von Kotzebue. With new scenery and dresses—representing the Riches and Splendour of Peru before the Conquest by the Spaniards. Scenery designed and executed by Mr. Ciceri. Dresses designed by Mr. Martin and executed under his direction.

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[56] *Monthly Magazine and American Review,* II (1800), p. 133.

[57] *Commercial Advertiser,* March 19, 1800.

[58] *Cf.* Morton's *Columbus* mentioned on page 14 of this paper.

[59] *Cf.* Kotzebue's Preface to *The Virgin of the Sun* as translated by Dunlap in the *German Theatre,* No. II (published by G. F. Hopkins, N. Y. 1800).

"To the Lady of / the / President Von Der Wense, / of / the Family of Ahlefeld. On a dark and rainy evening in Pyrmont, which prohibited the enjoyment of the charms of Nature, you took refuge in the temple of Thalia.

Cast:

Ataliba, King of Quito,	Mr. Hallam.
High Priest of Quito,	Mr. Tyler.
Zaira, Priest of the Sun,	Mr. Hogg.
Telasce,	Mr. Crosby.
Zorai,	Mr. Hallam, Jr.
Rolla,	Mr. Hodgkinson.
Don Alonzo Molina,	Mr. Martin.
Don Juan Velasquez,	Mr. Fox.
Diego,	Mr. Jefferson.
Chamberlain,	Mr. Perkins.
Priests,	Mr. Perkins, etc.
Guards and Attendants,	Mr. Leonard, etc.
Cora,	Mrs. Hodgkinson.
High Priestess of the Sun,	Mrs. Melmoth.
Idali,	Miss E. Westray.
Amazili,	Miss Harding.
Priestesses and Virgins of the Sun,	Mrs. Seymour, Miss Brett, Westray, etc.

"Act Ist. The Stage will represent a Wild Forest in the vicinity of the Temple of the Sun. On one side the Cave of Rolla—on the other a Rocky Towering Hill. The wall of the Temple is seen at a little distance with a Breech in it by an earthquake. Further back the Cupalo of the Temple appears rising above the trees.

Naumann's opera of *Cora** was the piece performed. The performers were bad and my only pleasure arose from being placed behind you and partaking at times of your conversation. Among other observations you remarked 'that this opera contained an excellent subject for a play.'

"I felt that this idea would have originated with me, if I had not been situated exactly as I was; however, I seized it with avidity and entreated you to command the execution. This was long refused. Commands are not the language of my friend. However, I insisted upon a positive command.

"'Well, then, I command it,' you said at length, with a naivété all your own. I bowed—and behold, here stands my *Virgin of the Sun*."

*Naumann's *Cora* was composed in 1780. *Cf.* A. D. B. "Im Jahre 1780 ging N. zum zweiten Male nach Stockholm, woselbst seine ebenfalls in schwedischer Sprache geschriebenen Opern *Cora* und *Gustav Wasa* einen ganz unglaublichen Erfolg errangen. Göran's *Cora och Alonzo* appeared in 1782.

"Time: Evening.

"Act IInd. The same scene in the morning: Sun rising above the Cupalo of the Temple while Cora and Alonzo pay their morning adoration upon the summit of the hill.

"Act 3rd. The House of the Stars. Scene 2nd. The Palace of Ataliba, King of Quito.

"Act 4th. A desolate place without the walls of the Temple. Chorus of Priests who dig the grave of Cora. (Music by M. Pelissier.)

"Act 5th. The Temple of the Sun—displaying all the magnificence of Peruvian superstition."

The splendid scenery and the great display helped to cover the loss of the great actor Cooper, who left Dunlap in March—evidently before the performance of this play, since his name no longer appears on the bills. I see no reason for Brede's assumption[60] that Cooper left Dunlap in April, 1800, when Dunlap's statement that Cooper seceded in March[61] is borne out by the playbills of the day.

The adaptation of *Die Sonnenjungfrau* is praised in an article in the *Monthly Magazine* of May, 1800: "The alterations made by Mr. D. are so great that his performance can hardly be called a 'translation'. It is almost a new play in which will be found few of those faults in style and sentiment which occur in the more literal and faithful translation of Kotzebue. For the sake of those who wish to see the whole of Kotzebue, most of the omitted passages are restored and the alterations pointed out in the notes subjoined to the play." Smith's translation is branded as a reprint of Miss Plumtre's version without acknowledgment. The writer pays Dunlap a high compliment in saying: "But the minuter differences of expression, by which the original is softened and chastized, are too many to be particularized, and render the translation of Mr. D. to an English reader, superior to other translations."[62]

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[60] Brede: "German Drama on the Philadelphia Stage," GERMAN AMERICAN ANNALS (N. S.), Vol. II, pp. 113-4.

[61] *Cf.* Dunlap, p. 275.

[62] *Monthly Magazine and American Review*, II, 365.

The sequel to *The Virgin of the Sun* was not long in materializing. March 26[63] *Pizarro in Peru* was performed. The cast is not published, only a synopsis of the scenes being given.

"Act 1st. The Temple of the Sun; in the Center an Altar upon which the sacrifice offered by the Inca is consumed by fire from above. Solemn procession of Priests and Priestesses to the Sacrifice with Hymns and Invocations before going to battle. Landscape with a Rock upon which the Boy climbs to see the Battle.

"Act 3rd. Wild Retreat among stupendous Rocks—Triumphant March and Procession of Warriors returning from Battle with their prisoners. The women go to meet them and strew flowers before them.

"Act 4th. A Dungeon in the Rock near the Spanish camp.

"Act 5th. Forest and Indian Hut. Spanish Outpost. The background wild and rocky with a torrent falling down a precipice, over which a bridge is formed by a felled tree. (The play will be given Wednesday. Thursday and Friday of this week. To which will be added a piece in one act called *The Oracle.*)"

The text used was Sheridan's translation. It appears that the public was not much attracted by the new spectacle. The critique of the play, after discussing minutely the plot and actors, concludes with this statement:[64] "On the whole we will venture the opinion that notwithstanding the meagre houses of the first and second nights, *Pizarro* will be as great a favorite here as it has been everywhere else—and be considered as one of the most charming plays of which our theatre is in possession."

The *Monthly Magazine* of December, 1800, prints a long account of the play and also devotes some space to Kotzebue. "Most of the nations of Europe have each their favourite dramatist on whom they delight to exhaust the language of praise and admiration. But no dramatist appears to have gained so sudden and extensive a reputation as Kotzebue. No other has been able to command the united suffrages of distant and different nations

[63] According to the *Commercial Advertiser,* March 25 (probably a misprint). Ireland and the *Evening Post* (N. Y.) both give March 26, which is very likely the correct date.

[64] *Commercial Advertiser,* March 31, 1800.

in his favour. Centuries have elapsed before an author has been known outside of his own country. His performances may be read by a few; but to be translated into different languages and usurp the place of native productions on the theatres of other nations, is a destiny extraordinary and unprecedented. . . . But it must be allowed that such distinguished fame and success is no small proof of the talents of the author.

"In spite of the censures of critics by whose rules he has disdained to be enslaved, and the vehement disapprobation of those whose opinions and prejudices he has shocked by the boldness of his exhibitions, this writer has succeeded in what to him is, perhaps, the most pleasing and most profitable, the applause and admiration of the multitude. But popular favor is capricious and it may be fairly questioned whether he is to excite our wonder and pass away like a brilliant meteor or to remain a fixed luminary in the literary horizon. There is sometimes a fashion in the prevailing opinion of the world, in matters of literature and science as well as in dress and equipage; and the present teutonick fashion of writing may be as transient as any other kind." Dunlap's adaptation of Sheridan's translation is lauded. "He has cut out many passages that render the dialogue heavy and tiresome. He has also selected a few of the best passages from Mr. Sheridan's translation, one of which is the scene between Cora and Alonzo in the beginning of the second act, so exquisitely beautiful and tender, we believe is not in the original, but is ascribed to Mr. Sheridan. We commend the judgment of Mr. D. in adhering to his author in the conclusion of the play, which is greatly weakened by the change introduced by Mr. Sheridan."[65]

The play ran for six successive nights (March 26, 27, 28, 31, April 2 and 4), an unusual thing in those days.

April 16—"For the first time: *Sighs*, or *The Daughter*, translated from 'Armuth und Edelsinn' of A. von Kotzebue. At the beginning of the 4th Act the Song of Ellen the Cottager by Miss E. Westray." No translator is mentioned, but the title is that of Prince Hoare's version, London, 1799.[66] Philadelphia

[65] *Monthly Magazine and American Review*, III, 453ff.

[66] *Cf.* Wilkens, No. 57, p. 173.

and New York share honors in bringing out this play—although the Philadelphia bill reads "first time in America". New York has an equal right to that claim, since both theatres presented the play on the same night.[67] Philadelphia had but one performance—New York saw the play for a second time April 18.

April 21. *The Corsicans,* or *The Dawning of Love.* First time in America. Translated from the German of A. von Kotzebue and esteemed equal to any production of that celebrated author. The piece was not repeated.

On April 23 the sequel to *The Stranger, The Stranger's Birthday,* was given as an afterpiece with *Pizarro;* "for the benefit of the translator; *Pizarro in Peru,* or *The Death of Rolla* (for the last time this season) translated from the German by W. Dunlap, translator of *The Stranger, Count Benjowsky, False Shame, Wild Goose Chase, Force of Calumny, Virgin of the Sun, Stranger's Birthday,* etc., adapting in part the alterations of Mr. Sheridan. To which will be added (never performed here before) a piece called *The Stranger's Birthday,* being a sequel to the very popular play of *The Stranger,* by the same author, A. von Kotzebue and the same translator, W. Dunlap. The piece in the original is called 'Der (!) edle Lüge'. The scene is in Switzerland on the little island, Morneau in the Lake of Constance."[68] This play must not be confused with Dibden's adaptation of "Die Versöhnung" under the title of *Reconciliation,* or *The Birthday.* The cast for *The Stranger's Birthday* follows:

Baron Hochstein (known in the first part under the title of The Stranger),	Mr. Hodgkinson.
Baron Steinfort,	Mr. Tyler.
Francis,	Mr. Martin.
Conrad (the gamekeeper's boy),	Mr. Jefferson.
Little Boy,	Master Stockwell.
Baroness (called in the first part Mrs. Haller),	Mrs. Hodgkinson.
Rose,	Miss E. Westray.
Little Girl,	Miss Hodgkinson.

[67] *Cf.* Brede, p. 114. On April 16, *Sighs,* etc., never acted in America, written by A. von Kotzebue, was given.

[68] *Commercial Advertiser,* April 23, 1800.

May 5, 1800. For the first time in New York, *The Horse and the Widow,* a farce adapted by Dibden from Kotzebue. It had been previously given in Philadelphia[69] (December 16, 1799). No cast was published.

May 28, 1800. For the first time in America, *Johanna of Montfaucon*—a dramatic romance in 5 Acts of the 14th Century as performed at the Theatre Royal, Covent Garden, translated from the German of Kotzebue and adapted to the stage by R. Cumberland.

Scene 1st. A view of the terrace belonging to the Castle of Thurn.

Scene 3rd. A mountainous romantic country with practicable passes and a rude bridge thrown over a torrent.

Act 2nd. A view of the Castle of Thurn with moat and drawbridge.

Scene 3rd. A Saxon Hall decorated with warlike trophies.

No cast was given.

At the next performance, May 30, another "celebrated Comedy" was given for the first time in America. This play was *The Wise Man of the East,* written by Kotzebue[70] and translated by Mrs. Inchbald; the announcement adds: "Now performing in London with the most unbounded applause." It was probably not performed in Philadelphia. Rabany in his "Kotzebue, Sa Vie et son Temps"[71] identifies this play with the play entitled "*Die Indianer in England* traduit en Anglais *The Wise Man of the East,* a Play in 5 Acts. Mrs. Inchbald (Londres, 1799)."

On comparing the two plays it is quite evident that he is wrong. *The Wise Man of the East* bears no resemblance in plot to *Die Indianer in England,* but it does follow fairly closely the plot of "*Das Schreibepult, oder Die Gefahren der Jugend,* ein Schauspiel in vier Akten. Leipzig, 1800."[72]

The actors certainly must have been under great strain in committing their parts, for on June 2 another new play is an-

[69] Brede, p. 109.

[70] *Cf.* title of the play in Mrs. Inchbald's "Modern English Drama," Vol. 7.

[71] Rabany: Kotzebue, etc., p. 458, No. 9.

[72] *Cf.* for verification Genest "History of English Stage," Vol. 7, p. 473.

nounced: "A celebrated Comedy of Kotzebue called *Happy Family,* universally esteemed the most chaste and elegant of his productions." Neither cast nor translator is given. It is in all probability an adaptation of *Die Silberne Hochzeit* by Benjamin Thompson, London, 1799.[73] This was the last novelty of the regular season which ended June 11, 1800.

In all *eighteen German* plays were presented—fourteen of which were new. Out of the total number of performances (94) *fifty* were *German.* These statistics do not include three performances of *The Siege of Belgrade. Gustav Vasa,* by Brooke, was put on twice also. Of more interest is the revival of an old English play which perhaps would never have been resurrected except for its relation to *Pizarro.* I refer to Arthur Murphy's play *Peru Revenged,* written 1772-73 and staged February 23, 1773, at the Covent Garden Theatre.[74]

The announcement of the play is of value not only because of the fact that it proves that the Kotzebue play drew audiences, but the conclusion gives a hint of the growing dissatisfaction caused by the flood of German dramas.

"On May 19 will be presented a Play called *Peru Revenged,* by Arthur Murphy.[75] Performed in London under the name of *Alzuma.* This play corresponds as a sequel to Kotzebue's celebrated tragedy of *Pizarro in Peru,* or *The Death of Rolla.* The magnificent scenery painted for *The Virgin of the Sun* and *Pizarro in Peru* will be exhibited in this piece." Then follows the note that this is to be Mr. Hodgkinson's benefit, with the quoted paragraphs: "That nothing might be wanting on his part to invite an audience, he has selected a play which, though not the best in the language, has much genuine merit; it was written long ago by Murphy and has stood the test of years.

"It becomes particularly interesting and appropriate at this time as it forms a proper sequel to the very popular play of *Pizarro.*

"We cannot but commend the good sense of Mr. H. in presenting us at length with something which might be called *ster-*

[73] *Cf.* Wilkens, No. 55, p. 175.

[74] *Cf.* "Dictionary of National Biography," Murphy, Arthur.

[75] *Commercial Advertiser,* May 16 and 19, 1800.

ling. For the truth is, our stage has been so inundated of late, I had almost said disgraced, with the wretched productions of the Holcrofts, Reynoldses, Mortons, Kotzebues (the exception of some few plays), that it is time to make a stand against a torrent which threatens to vitiate not only the taste but morals."

This is one of the first notes of protest against the "Kotzebue rage".

The theatre was opened July 4 and *Harlequin Traveller* represented. A series of scenes were exhibited—evidently the most striking things the theatre could produce. The greater number are from Kotzebue plays as follows:

From *Count Benyowski:*

Scene 1. Kamschadale Hut.
Scene 2. Snow scene in Kamschatka.
Scene 3. Harbor of Bolscheretsk and the Icy Sea.

From *The Virgin of the Sun:*

Scene 9. A Grand Scene in Peru with a Sun Rising.
Scene 10. Peruvian Landscape.
Scene 11. House of Stars with a procession of Peruvian Priests.

From *Pizarro:*

Scene 12. The Palace of the Inca.
Scene 13. The Rock Scene, cataract and bridge, to finish with the celebrated scene, The Temple of the Sun.

The prolonged summer season at the Mount Vernon Garden extended from July 9 to September 17, under the management of Joseph Corré. Among the plays given were the following German ones: (1) *The Horse and the Widow*, July 16, with this cast:

Mr. Touchwood,	Mr. Fox.
Count sans Chateau,	Mr. Hogg.
Kelruddy,	Mr. Martin.
Ferrett,	Mr. Jefferson.
Peter,	Mr. Hallam, Jr.
Mrs. Touchwood,	Miss Brett.

It was also given July 18.[76]

(2) *The Wildgoose Chase*—September 12 (Mr. Jefferson's Benefit).

Season of 1800-1801.

This season brings fewer novelties, but yet a goodly proportion of the plays are German or deal with subjects of German origin. Among the plays represented we find *Lovers' Vows, Fraternal Discord, The Robbers, Virgin of the Sun, Pizarro, Wildgoose Chase, Wise Man of the East, Happy Family, Stranger, Joanna of Montfaucon, False Shame, Force of Calumny, Abbé de l'Epée, Abaellino* and the following uncertain plays: *East Indian* (Lewis) and *The Captive of Spilburgh.* The two last mentioned are new—while of the preceding, *Fraternal Discord, The Happy Family* and the *Abbé de l'Epée,* all by Kotzebue, are novelties. The only other German author represented is Zschokke, whose *Abaellino der Grosse Bandit* made its first appearance in America February 11, 1801.

The season opened with *Lovers' Vows* October 20, 1800, with Hodgkinson as Frederick and Mrs. Hodgkinson as Amelia. It was not repeated during the season.

October 24—*Fraternal Discord*, which Dunlap considered "the most meritorious of the many translations and alterations which came from his pen,"[77] was acted. He states it was adapted from Kotzebue's *Bruders Twist,* but was made more English particularly in the prominent characters of Captain Bertram and his old brother, sailor and boatswain, than any of the previous pieces from the same source. Dibden's version under the title *Reconciliation,* or *The Birthday,* from the drama *Versöhnung* of Kotzebue, had been given in Philadelphia January 20, 1800.[77a]

Wilkens[78] assigns *Die Versöhnung,* Leipzig, 1798, as the original from which Dunlap's *Fraternal Discord* is taken. Goedeke[79] does give a drama *Der Bruderzwist,* Schauspiel, in 5 Aufz.

[76] Wilkens, p. 117 and in Note 8, mentions the performance of May 5 (from Ireland) but fails to find any record of a second performance.

[77] Dunlap, p. 281.

[77a] Brede, p. 110.

[78] Wilkens, No. 132, p. 190.

[79] Goedeke, Grundriss, V. 278, No. 43a.

Grätz, 1797. Rabany[80] cites the double title: *Der Bruderzwist,* oder *Die Versöhnung.*

The notice of the play reads as follows: "*Fraternal Discord* is a translation from Kotzebue's *Versöhnung,* oder *Bruder's Twist,* by Mr. Dunlap, and is in our opinion one of the most pleasing pieces of that popular author. Its plot is simple and yet sufficiently abounding in incident, its *moral* is excellent and its dialogue appropriate and elegant. . . . The Manager in his translation appears to have done justice to the original and to have retained a due regard for the English language and the taste of his audience. We have read an English translation (Dibden evidently) under the title of *Reconciliation,* and an alteration played in London called *The Birthday.* It is in vain to look for Kotzebue's play either in the translation or the alteration; the first is void of spirit and English; the second is almost *maimed* to death, yet the portion of Kotzebue which Mr. Dibden left in the play gave it considerable to the profit of the London manager and the inhuman mutilator.

"To show the gross ignorance and stupidity of many of those translators from the German who have seized the pen and dictionary at the instigation of hunger and the call of fashion, we will mention a passage in the translation above noticed which we confess afforded us no small amusement. At the beginning of the fifth act, Captain Bertram and his old servant are supposed to be in a chamber above that which the stage represents and their voices are heard by the audience though their persons are unseen. This the German author marked by placing before each of their speeches the name as usual and the word 'Stimme', written short 'St.' This the translator rendered 'Hush' and makes the servant and master cry 'Hush' to each other through the whole dialogue."[81]

The Wildgoose Chase, originally in four acts, was gradually cut down to two. It was given in this form December 22. *The*

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[80] Rabany-Kotzebue, p. 466.

[81] From the Theatrical Register in the *Monthly Magazine and American Review,* November, 1800.

West Indian and *Wild Goose Chase* (the opera now reduced to two acts) promises to be a great favorite.[82]

The Happy Family, January 5, 1801, also January 9, "was played (an English version) unsuccessfully."[83] The translation was probably by Benjamin Thompson, London, 1799, from Kotzebue's *Silberne Hochzeit*.[84]

The only other new Kotzebue play brought out this season was the *Abbé de l'Epée*, March 9, translated from Kotzebue's adaptation of Bouilly's French drama of the same title. Dunlap[85] speaks of it as a play from the French, although the bills of the day announce it as a Kotzebue play. The full title was the *Abbé de l'Epée*, or *The Dumb Made Eloquent*. It was successful and was repeated many times in the course of years.

The great sensation of the year was not a drama by Kotzebue, but a play given first without the name of the author being known. Already on December 26, 1800, the *Evening Post* published under the caption "Theatrical": "We understand the Manager is preparing for the stage a German Drama called *Abaellino*, which in sublimity is thought superior to *The Robbers* and in its denouement to exceed *The Stranger*. (T.)" At least Dunlap was not guilty in New York of the charge brought against him by Seilhamer, *i. e.*, publishing and bringing out *Abaellino* at Providence, R. I., as the best work of Schiller! "The author is not known", reads a communication in the *Evening Post*, "it is *not* from Kotzebue—but it may be from Krater."[86]

At the first performance the rôles of Abaellino and Flodiardo were played by Mr. Hodgkinson, Rosamond by Mrs. Hodgkinson, Matheo and Parozzi by Mr. Martin, Iduella by Mrs. Jefferson.

The success of the piece was great, both in New York and elsewhere. It long remained a favorite with the American public.

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[82] New York *Evening Post*, December 22, 1800.
[83] Dunlap, p. 282.
[84] Wilkens, No. 55, p. 175.
[85] Dunlap, p. 286.
[86] *Evening Post*, February 13, 1801.

We will add here one of the earliest casts of *The Robbers* as given June 3, 1801 :

Maximilian, Count de Moor,	Mr. Hallam.
Charles de Moor,	Mr. Hodgkinson.
Frances de Moor,	Mr. Martin.
Spiegelberg,	Mr. Jefferson.
Sweitzer,	Mr. Hallam, Jr.
Grim,	Mr. Lee.
Schufterle,	Mr. Robinson.
Roller,	Mr. Fox.
Razman,	Mr. Simpson.
Hermann,	Mr. Crosby.
Commissary,	Mr. Hogg.
Daniel,	Mr. McDonald.
Robbers,	Mr. Leonard, Shapter, etc.
Amelia,	Mrs. Hodgkinson.

Concerning the doubtful plays, there are but a few words to say. *The East Indian* is said by Genest to resemble parts of Kotzebue's *Corsicans.* The scene between Rivers and Zorayda has a considerable resemblance to a scene between Wacker and Ottilia in Kotzebue's *Corsicans.*[87]

The Captive of Spilburgh (March 25, 1801) in the issue for May 9, 1801, of the *Commercial Advertiser* is spoken of as altered from the French *Le Souterrain,* or *Camille.* The cast is subjoined :

Korowitz, a Bohemian Nobleman,	Mr. Hodgkinson.
Canzemar, his nephew,	Mr. Fox.
Kourakin, in service of Korowitz,	Mr. Jefferson.
Mons. Mirhoff,	Mr. Simpson.
Leibstoff,	Mr. Hallam, Jr.
Iwan, son to Korowitz,	Master Stockwell.
Officer,	Mr. Shapter.
Tachsetin,	Mr. McDonald.
Kargad,	Mr. Powell.
Eugenia, wife of Korowitz,	Mrs. Hodgkinson.
Moola, a peasant,	Miss Brett.

[87] Genest, 7, 415.

Act 1st. Scene 1. Snow scene. Mountains and castle. Cloudy sky. Clouds afterward clear away and disclose the "Moon in full Splendour".

Act 2nd. A ruinous part of the castle in which Eugenia is confined, the upper part open to the sky. Snow descending.

I have been unable to get trace of the French originals. Genest (7,407) says: "This piece is attributed to Prince Hoare; it is professedly taken from the French."

Summary.

Lovers' Vows, October 20.

Fraternal Discord,° October 24, 27, 29, December 19, 29, 1800, January 28, March 21, 1801.

East Indian° (Lewis), November 17, 19, 1800, January 2, 1801.

Robbers, June 3, 1801.

Virgin of the Sun, November 21, December 10, 1800, March 30, 1801.

Pizarro, December 12, 15, 26, 1800, February 4, March 18, 1801.

Wild Goose Chase, December 19, 22 (2 Acts), 1800, January 12, March 20, 1801.

Wise Man of the East,° June 1, 1801.

The Happy Family, January 5, 9, 1801.

The Stranger, January 16, 1801.

Joanna of Montfaucon, January 23, 26, 1801.

False Shame, January 30, March 25, 1801.

The Force of Calumny, February 2, 1801.

Abaellino,° February 11, 13, 16, 20, 25, March 2, 11, April 10, June 5, 1801.

Abbé de l'Epée,° March 9, 13, 16, 20, April 6, 1801.

Captive of Spilburgh,° March 25, 27, April 6, 10, May 13, 1801.

Columbus, April 17, 20, 22, 25, 1801.

The summary of the season shows 14 German plays with 44 performances out of the 106 performances given during the entire regular season. Morton's *Columbus* was put on four times.

° Indicates that the play appears for the first time this season.

Of the summer season (June 29-July 29) at the Park and also a season (August 5 to September 28) at the Mount Vernon Gardens, there are but two German plays to record:

The Force of Calumny, July 22, and *The Wild Goose Chase,* August 19.

Season of 1801-1802.

The German plays presented were: *Lovers' Vows, Fraternal Discord, Where is He?, Virgin of the Sun, Robbers, Pizarro, Force of Calumny, Abbé de l'Epée, Abaellino, Modern Magic, Wild Goose Chase, Fiesco, The Stranger,* and *Count Benyowski* (14). Three of these, viz., *Where is He?, Modern Magic* and *Fiesco,* are new.

Plays concerning German subjects or of German lineage are: *The Merry Gardener,*° *Adelmorn the Outlaw, Zorinski* (?), *The Siege of Belgrade* and *The Captive of Spilburgh* and *Columbus.*

Lovers' Vows opened the season November 16, Cooper playing the rôle of Frederick Fribourgh. The first novelty appeared December 2 in the afterpiece entitled *Where is He?,* by the manager from the German, which was played with success. Dunlap[89] gives the date of the first performance December 4, which is incorrect.

English plays as *Castle Spectre, Speed the Plough, The Poor Gentleman* and above all the spectacle piece of *Bluebeard,* crowd out the once popular Kotzebue plays. One new adaptation of Kotzebue, however, is put on under a different title: *Modern Magic,* or *The Writing Desk.* Whether Dunlap had anything to do with the adaptation, I cannot ascertain. He makes no mention of it in his History. A comment in the *Commercial Advertiser*[90] says: "*Modern Magic* is one of the most successful efforts of Kotzebue's genius, and is known in Germany under the title of *The Writing Desk.* The intention of the author appears to be in the prominent part of the plot to show the dangers to which young men of fortune are exposed, from the designs of

° Indicates that the play appears for the first time this season.

[89] Dunlap, p. 293.

[90] *Commercial Advertiser,* January 23, 1802.

sharpers. The magic scene is very happily contrived by the author—this part of the plot gives rise to the title under which the manager has brought it forward."

Cast.

Dunlap.		Kotzebue.
Goodwin,	Mr. Hodgkinson.	Diethelm.
Herman,	Mr. Hogg.	Herrmann.
Snarp (Sharp?),	Mr. Hallam.	Flink.
Mr. Erlen,	Mr. Cooper.	Rath Erlen,
Ensign Erlen,	Mr. Tyler.	Fähnrich Erlen.
Baron Boldenstern,	Mr. Fox.	Baron v. Baldem.
Silby,	Mr. Martin.	?
Allen,	Mr. Robinson.	?
Mrs. Erlen,	Mrs. Melmoth.	Räthin Erlen.
Sophia,	Mrs. Simpson.	Ihr Kind.
Countess of Apewit,	Miss Westray.	Gräfin Meerwitz.
Madam Lupnitz,	Miss Hogg.	Mad. Luppnitz.
Emily,	Miss Harding.	Ihre Tochter.
		Also Hädebrath, Hauptmann v. Fernan Eckstedt.

The most important production for us is the performance of Schiller's *Fiesco* (curtailed), March 26, 1802. Cooper played Fiesco, but the drama was coldly received.[91] The cast was as follows:

Andreas Doria, Duke of Genoa,	Mr. Hallam.
Giannettino Doria,	Mr. Martin.
Fiesco, Count of Lavagna,	Mr. Cooper.
Verrina,	Mr. Tyler.
Bourgognino,	Mr. Fox.
Calcagno,	Mr. Hogg.
Sacco,	Mr. Wilmot.
Zenturione,	Mr. Hallam, Jr.
Romano,	Mr. McDonald.
Mully Hassan, a Moor,	Mr. Jefferson.

[91] Dunlap, p. 294.

Soldiers,	By Gentlemen of the Company.
Leonora, Countess of Lavagna,	Mrs. Hodgkinson.
Julia Doria, Countess Imperialia,	Mrs. Jefferson.
Rosa,	Miss Hogg.
Arabella,	Miss Harding.

"Act 3. A view of the City. and Harbor of Genoa.

"Act 4. A court of the palace with a view of one wing of the Palace.

"Act 5. The Gate of St. Thomas which being burst open by an attack, discovers the harbors and gallies."

A second performance advertised for March 29, was postponed to March 31, on account of the illness of Mrs. Hodgkinson.

The two new plays of uncertain origin are *The Merry Gardener* (February 3, 1802) and Lewis' *Adelmorn the Outlaw* (February 25, 1802).

The former more likely deals with a Spanish subject, to judge from the cast of characters: Don Pedro, Marquis D'Oryola, Count Aldiviro, Bruno, Arpagono, Gripino, Gaspar, Leopold, Servants, Donna Elvira, Leonora.

Adelmorn the Outlaw (February 25) presents a stronger case:

Sigismond, Duke of Saxony,	Mr. Tyler.
Ulric, Count of Bergen,	Mr. Cooper.
Adelmorn, Baron of Bergen,	Mr. Hodgkinson.
Father Cyprian,	Mr. Martin.
Hugo,	Mr. Hogg.
Ludowick,	Mr. Jefferson.
Hermann, a Page,	Miss Harding.
Brenno,	Mr. Hallam, Jr.
Ludolph,	Mr. McDonald.
Maurice,	Mr. Shapter.
Ghost of Roderic,	Mr. Hallam.
Imogen, Princess of Saxony,	Mrs. Hodgkinson.
Orilla,	Miss Brett.
Dame Breda,	Mrs. Hogg.

(In Act 5 a Vision.)

Summary.

Lovers' Vows, November 16, 1801, June 11, 1802.

Fraternal Discord, November 18, 1801, January 30, June 28, 1802.

Where is He?°, December 2, 4, 23, 1801, January 8, 1802.

Virgin of the Sun, December 4, 1801.

Pizarro, December 7, 1801, January 2, April 20, 1802.

Force of Calumny, December 9, 1801.

Abbé de l'Epée, December 11, 1801.

Abaellino, December 14, 1801, January 6, 22, July 2, 1802.

Modern Magic, or *The Writing Desk,*° January 25, 27, 1802.

Wild Goose Chase, February 8, 15, 1802.

Merry Gardener (?),° February 3, 5, 12, 17, April 9, 1802.

Adelmorn the Outlaw (?),° February 25, 26, 29, March 5, 22, April 7, 1802.

Fiesco,° March 26, 31, 1802.

Captive of Spilburgh, April 5, 1802.

Robbers, April 9, 1802.

Count Benyowski, May 7, 1802.

Siege of Belgrade (?), May 26, 1802.

Zorinski, May 31, 1802.

The Stranger, June 18, 1802.

Columbus, January 1, February 3, 1802.

In the summary we note that *Pizarro* had three performances, *Virgin of the Sun* one, and *The Stranger* one. In connection with the performance of *The Stranger* it is of interest to remark that Gluck's "Ouverture d'Iphigenie" was given on the same evening (June 18, 1802). The fourteen German plays had twenty-eight performances, the uncertain or related plays (6) had sixteen. The total number of performances for the season was ninety-one.

The summer season at the Mount Vernon Garden lasted from July 6 to September 27. No plays from the German were presented, unless *The Comet* (August 20, 1802) should reveal itself as an adaptation from Iffland or Kotzebue. (No cast or description that might lead to its identification has been found.)

° Indicates that the play appears for the first time this season.

Season of 1802-1803.

(October 11, 1802, to July 8, 1803.)

German plays presented this season are as follows: *Pizarro, Fraternal Discord, Abaellino, Peter the Great,*° *The Robbers, Lovers' Vows, Wild Goose Chase, The Blind Boy,*° *The Tournament,*° *The Stranger, False Shame,* and *The Good Neighbor;*° of uncertain nature are *Adelmorn the Outlaw* (Lewis, *Ribbemont,* or *The Feudal Baron*° by Dunlap (not mentioned by him) and *Retaliation.*

Peter the Great has not been identified by either Brede or Wilkens. I feel that the identity of the play is certain. A short note in one of the New York papers cites Babo as the author. Among the works of J. M. Babo is found the historical play, *Die Strelitzen,* which deals with the conspiracy of the Strelitzes against Peter the Great in the year 1698.[92] Of the originals I have thus far been able to obtain only Dunlap's alteration as performed at the New York Theatre; the subjoined cast of Babo's play is from the edition in the Library of the Friedrichs-Wilhelm Universität, Berlin.

Dunlap's title-page [93] cites no author; it reads thus:

"*Peter the Great:* or / *The Russian Mother* / a Play / in 5 Acts. / Altered from the German / By William Dunlap. / As performed at the New York Theatre./ N. Y. / Published by David Longworth / Mar. 1814."

The casts of the Dunlap alteration are compared to the German:

Dunlap[94]		Babo[95]
Peter, Czar of Russia	Mr. Cooper	Peter Alexievicz, Czaar von Russland
Count Prestoff	" Prigmore	Ein Minister
Gen. Arkum	" Hallam, Jr.	Ein General
Col. Suderow	" Tyler	Ossakof
Sophia Suderow	Mrs. Whitlock	Maria Paulovna Ossakova

° Indicates that the play appears for the first time this season.

[92] "Deutsche National Literatur," Bd. 138, Einleitung, S. 14.

[93] From a Prompter's Copy in the New York Public Library.

[94] Cast from Prompt Copy and New York *Evening Post,* November 15, 1802.

[95] Cast from Copy in the Library of the University of Berlin: "Die Strelitzen / Schauspiel in vier Aufzügen / von J. M. Babo. / Neue verbes-

Iwan Suderow	Mr. Martin	Fedor Ossakof, ihr Sohn
Chev. d'Elleville	" Hogg	Ein Officier
Suchanin	" Fennell	Suchanin
Orloff	" Hodgkinson	Prostoserdof
Strelitzes and Guards	Men of the Company	Strelitzen, Wache
Scene: Moscow		Die Begebenheit trug sich in Moskowa zu.

(Until copies of both plays can be carefully compared the identification has an element of uncertainty still.)

The Good Neighbor was performed February 28, 1803. No cast was given. Dunlap's title-page states that it was altered from a scene of Iffland's.[96] It may be possibly from Iffland's *Nachbarschaft.*

One new Kotzebue play also appears, *The Blind Boy,* altered from Kotzebue's[97] *Das Epigram* by Dunlap. He began the translation December 26, 1802, and the first performance took place March 30, 1803. The first cast was:

Don Gaspar Leone,	Mr. Johnson.
Don Montefogo,	Mr. Hogg.
Major Sydenham,	Mr. Hodgkinson.
Pedro (the Blind Boy),	Mrs. Johnson.
Dr. Santoldo,	Mr. Martin.
Oliveiro,	Mr. Tyler.
Carlos,	Mr. Jefferson.
Donna Margarette Leone,	Mrs. Hogg.
Donna Isabella,	Miss Hodgkinson.
Frederica,	Mrs. Hallam.
Louisa,	Mrs. Jefferson.

Another hitherto unidentified play is *The Tournament,* given April 19, 1803, for the first time in America and perhaps for the first time on any stage. A glance at the cast and stage setting will tell one that it is the story of Agnes Bernauer.

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serte und rechtmässige Auflage. / Berlin in der Vossischen Buchhandlung. / 1793.

[96] Dunlap's Works, Vol. II, No. 4. "The Good Neighbor / An Interlude / Altered from a Scene in Iffland's."

[97] Das Epigram, Lustspiel in 4 Akten. Leipzig, 1801. (Goedeke V, 280, No. 66.)

Ernst, Duke of Bavaria,	Mr. Hallam.
Albert, his son (Prince of Bavaria),	Mr. Hodgkinson.
Thorring,	Mr. Tyler.
Eberhard, Viceroy of Straubing,	Mr. Fennell.
Seybelstorf,	Mr. Hallam, Jr.
Emershof,	Mr. Shapter.
Zenger,	

Oswald, President, First Marshall, Noblemen, Esquires, Heralds, Marshalls, Crusaders, Officers and Soldiers.

AGNES,	Mrs. Johnson.

"Act I. Nuptial procession of Albert and Agnes in the Castle of Albert, near Ratisbon.

"Act II. A square, ornamented and prepared for the Tournament. Procession of Knights, Marshalls, Heralds, Esquires, Crusaders to appropriate music after the manner of the melodrame.

"In the last Act will be exhibited a Superb Bridge over the Danube with a procession, etc., to the execution of Agnes."

The *Morning Chronicle* of Monday, March 25, 1803, contains the following long resumé of the plot:

"This splendid dramatic entertainment was exhibited for the first time, on Wednesday evening to a numerous and fashionable audience. We shall not give more than the mere outline of the plot.

"Albert, son of the Duke of Bavaria, has privately espoused Agnes, who is of supposed plebeian origin. While celebrating his nuptials, at his castle near Ratisbon, Eberhard, Viceroy of Straubing, arrives with a message from the Duke requesting the attendance of Albert at a tournament to be held at Ratisbon in honor of his kinsman, Thorring, who has just returned from the Crusades. It appears that Eberhard has long entertained a passion for Agnes, and finding her wedded to Albert, determines to surprise his castle while he is absent at the tournament and carry off his bride.

"At the tournament Albert is refused admittance within the lists, on account of his marrying a plebeian. He dissolves the tourney in anger, and, by a blow with the flat of his sword, de-

grades Eberhard, who had used reproachful language towards him, from the honors of knighthood. The Duke as a punishment imposes the same disgrace upon Albert by striking him with his hand. Eberhard retires expressing his firm determination of revenge.

"Albert entreats his father to retract his act of dishonor, and to acknowledge Agnes; on the Duke's refusal, he determines to resort to arms for redress, and claims the assistance of the knights, several of whom enlist in his cause.

"After his departure, Thorring offers his services to the Duke, to repair to Albert's castle with his troops, and bring off Agnes prisoner—his proposals are accepted.

"He storms the castle of Albert, but in an interview with Agnes, discovers her to be his daughter; while embracing her with paternal affection, Eberhard abruptly enters, and mistaking him for a favored rival, attacks and wounds him mortally and carries the lady off in triumph.

"Agnes is closely confined at Ratisbon—Eberhard enraged at her resistance of his dishonourable attempts, has her condemned to death, but at the moment at which the sentence is to be executed, by plunging her from a lofty bridge into the Danube, Albert and his followers rush to the bridge and rescue her. The fate intended for her, becomes the punishment of Eberhard.

"The wounded Thorring is brought in, who proclaims Agnes to be his daughter, and expires. The play ends with the necessary reconciliation.

"The principal entertainment of the piece arises from the splendour and novelty of the scenery, dresses, decorations, etc. The dialogue will, in several instances, receive advantage from curtailment.

"The tournament in the second Act is got up in a style of splendour that does credit to the spirit of the manager, and the taste of those who had the immediate direction. It is concluded with great attention to ancient usage. Lists are regularly formed. Heralds and judges are regularly stationed and the Duke with the lords and ladies of the court take their seats in the elevated and appropriate stations. Several knights armed cap-a-

pie, being announced by trumpets in due form enter, preceded by their heralds, and followed by esquires bearing their shields and lances. A challenge being given by throwing the gauntlet, is immediately accepted, and the jousts commence with a combat between two of the knights.

"The armour of the knights is very handsomely fancied and executed, resembling silver, gold and polished steel. Indeed the dresses, decorations and management, form a spectacle both novel and entertaining; and are calculated to recall the descriptions of those scenes,

> " 'In rough magnificence arrayed,
> When ancient chivalry displayed
> The pomp of its heroic games;
> When mailed chiefs and tissued dames
> Assembled at the clarion's call.'

"The combat was managed with much skill and address by Mr. Martin and Mr. Hallam, Jr. Mrs. Johnson as Agnes, looked and acted with her usual elegance and grace. The character is the most striking in the tragedy, and it acquires much additional value from the interesting manner in which she personates it.

"Mr. Fennell gave appropriate character to Eberhard, but we must caution him against a habit of *mouthing* his words, which greatly injures the distinctness of his articulation. We must also recommend to Mr. Hodgkinson attention to avoid lapsing into that measured declamatory delivery of which he has of late so much corrected. The tone of voice may be made earnest, impressive and energetic without deviating too far from that used in real life.

"Mr. Tyler in Thorring played respectably and died hard. The merit or demerit of the latter circumstance belongs to the author. After his wound in the 4th Act it was supposed he could not live a moment; but when he was found lingering in the 5th, bets were two to one in his favor. By the way, Eberhard appears to profess the gift of second sight,—if we mistake not he sees the ghost of Thorring some time previous to the old gentleman's decease.

"The play contains many striking incidents and interesting situations, which, aided by the splendid scenery and decorations, produced a very pleasing effect on the audience and were received with much applause.

"The tournament scene we have already noticed—that exhibiting a bridge over the Danube was also strikingly handsome, and does credit to the abilities of Mr. Ciceri. The armors and equipment of the knights which were admirably constructed, are, we are informed, the production of Mr. Martin's taste and ingenuity. "M."

No author is mentioned, nor is it even hinted that this is a translation. A prompter's copy in the New York Public Library has the following title-page:

"The Tournament / a / Tragedy / imitated from / the Celebrated German Drama / Entitled / *Agnes Bernauer* / which was written / By a Nobleman of High Rank / and founded on a fact / that occurred in Bavaria about the year 1435.

"By Mariana Stark / Author of *The Widow of Malabar,* &c. /

"As performed at the New York Theatre / From the Prompt Book / By the permission of the Manager / Published by David Longworth / At the Shakespeare Gallery / L. Nichols' Print 1803."

The German Nobleman of High Rank referred to is Graf von Thörring (1753-1836) and the play which is "imitated" is his *Agnes Bernauerin,* printed in 1780, which immediately became very popular and was always a drawing card at the German theatres until 1820.[98] Miss Stark has changed the rôle of Thorring and made the end a happy one and not the tragic close which we have in v. Thörring's drama. None of the biographical notices concerning Mariana Stark intimate the exact source of her play. Baker in his "Biographica Dramatica" says it is an imitation of "a German play called *Agnes Bernauer*" and adds that it was *never* acted.[99]

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[98] *Cf.* "Deutsche National Literatur," Bd. 138, Einl. S. 9.

[99] *Biographica Dramatica,* III, p. 345, under *Tournament.*

The cast of the German play[100] shows a more detailed list of characters:

Agnes Bernauerin
Ernst, Herzog zu Baiern-München
Albrecht, sein Sohn, Herzog und Graf zu Voheburg
Georg v. Gundelfingen, Hofmeister
Werner Seibelstorfer, Kammermeister
Der Vicedom zu Straubing
Oswald Tuschenhauser, Kanzler
Hans Preisinger } Räte
Wilhelm Maxelrainer
Hans Piezemauer
Ortolf Sandizeller
Kaspar von Tore
Hans Zenger, Pfleger zu Voheburg } Albrechts Freunde
Percifal Zenger
Stephen v. Emershofen, württembergischer Ritter
Kaspar v. Thorringer, bayerischer Ritter
Der Bürgermeister und Räte v. Straubing
Fürsten und Ritter auf dem Turniere
Agnesens Frauen Knechte und Wachen Volk

This exhausts the list of new German plays for the season. Lewis' *Adelmorn,* which shows a German cast and plays in Saxony,[101] has been mentioned in the preceding season. *Ribbemont* by Dunlap was brought out January 31, but was not successful. It is distinctly under the influence of the Horror dramas and the Storm and Stress movement. Concerning its reception the following comment is enlightening: "We recognize in *Ribbemont* a play brought forward at our theatre two or three years since under the title of *The Mysterious Monk,*—and laid on the shelf after the second performance. We hope it will resume its old station."[102] Concerning the play *Retaliation* nothing definite has been found.

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[100] D. N. L., Bd. 138.
[101] Genest, VII, p. 505.
[102] *Evening Post,* February 2, 1803.

Sentiment was growing strong against the German plays, as appears from an article in the *Morning Chronicle* of December 13, 1802, apropos of Dunlap's new play *The Italian Father:* "We have inquired and can assert on the authority of the Manager that the comedy *The Italian Father* is not *German.* This we do, that the English prejudices against what is called elegantly 'German Stuff' may not operate against this play." At the same time a defense of the German drama is attempted. After discussing the decay of the English drama in the '70s, '80s and '90s, the author of the article continues: "Germany outshone all other parts of the Old World as the full moon does the twinkling star. . . . The managers heard of Schiller, Kotzebue, Iffland, of Gathe (sic!), Wieland and Babo. The paltry playwrights of the day found it necessary to bestir themselves and the Reynolds', Knights', Mortons' and Dibdens' joined in writing down 'German stuff'; it was immoral; it was anti-monarchial and at last—though *nothing else* could attract the public attention, they asserted, and by dint of perseverance, gained credit that it was dull.

"To complete the effect, unfortunately for German genius—it was expressed in a language unknown to the English public, and Sheridan, Cumberland, Inchbald and Dibden combining to misrepresent it, by what was termed *dressing* up German plays; at length *interested dulness created a prejudice* and was triumphant."

A review of *Abaellino*[103] contains a note of adverse criticism also. The writer is trying to account for the continued interest in the play: "These transitions (of *Abaellino*) awaken curiosity and keep it alive to the very close, though without being gratified. The surprise which has been excited by the singular conduct of Abaellino is not removed by any satisfactory explanation, and the character in many material parts is left altogether inconsistent with itself. In a moral point of view the piece has little to recommend it; indeed it is in this respect scarcely free

[103] *Monthly Magazine and American Review,* II, 476 (1802).

from objection; however, it abounds with incidents so full of effect and excites so much expectation that it will long continue to please both in perusal and representation."

The public, too, was not supporting the theatre as liberally as previously. There are many complaints of "thin audiences" and the manager was often reported as losing money. The appeals to the public seem to have had but little effect. "The plays would meet with much encouragement—could our *refined* circles deprive themselves of one evening's attendance at balls and card parties."[104]

Washington Irving writing under the nom de plume "Jonathan Oldstyle" for the *Morning Chronicle*, 1803, gives interesting descriptions of the theatre, manners and performances—perhaps exaggerated, yet undoubtedly containing a grain of truth. We quote here but a short extract: "I observed that every part of the house has its different department. The good folks of the gallery have all the trouble of ordering the music (their directions, however, are not more frequently followed than they deserve). The mode by which they issue their mandates is by stamping, roaring, whistling and when the musicians are refractory, groaning in cadence. They also have the privilege of demanding a *bow* from *John* (by which name they designate every servant at the theatre who enters to move a table or snuff a candle); and of detecting those cunning dogs who peep from behind the curtain.

" 'My friend,' said I (to the countryman who had complained of candle-grease falling on his coat) 'we must put up with a few trifling inconveniences when in the pursuit of pleasure.' 'True,' said he, 'but I think I pay pretty dear for it; first to give six shillings at the door, and to have my head battered with rotten apples and my coat spoiled by candle-grease; by and by I shall have my other clothes dirtied by sitting down, as I perceive every body mounted on the benches. I wonder if they could not see as well if they were all to stand upon the floor.'

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[104] *Morning Chronicle* (N. Y.), February 5, 1803.

"Here I could no longer defend our customs, for I could scarcely breathe while thus surrounded by a host of strapping fellows standing with their dirty boots on the seats of the benches. The little Frenchman who thus found a temporary shelter from the missive compliments of his gallery friends, was the only person benefited. At last the bell again rung, and the cry of 'Down, down—hats off,' was the signal for the commencement of the play."

Such was the theatre in New York in 1803.

Summary for the Season 1802-1803.

Pizarro, November 3, 1802, April 11, 1803.
Fraternal Discord, November 5, 1802, March 26, 1803.
Abaellino, November 12, 1802, April 15, 1803.
Peter the Great,° November 15, 19, 1802.
The Robbers, December 10, 1802.
Lovers' Vows, December 20, 1802.
Wild Goose Chase, January 28, February 4, 1803.
The Blind Boy,° March 30, April 1, 13, 1803.
The Tournament,° April 19, 22, 25, May 2, 6, 30, 1803.
The Stranger, June 20, 1803.
False Shame, June 29, 1803.
The Good Neighbor,° February 28, March 9, 21, May 30, 1803.
Adelmorn (?), October 11, 1802.
Columbus, December 30, 1802.
Wheel of Fortune, January 6, 1803.
Ribbemont (?), January 31, 1803.
Retaliation (?), March 4, 7, 1803.

The summary of the season shows twelve German plays with twenty-seven performances. The last five of the list are uncertain and do not figure in this total. The whole number of performances during the season was 118. The decrease of the popularity of the German dramas is very marked; in the next following years German does not play a great rôle on the New York stage. The English mystery pieces and dramas founded on "Tales of Horror" are now in the foreground.

° Indicates that the play appears for the first time this season.

Season of 1803-1804.

(November 14, 1803, to July 4, 1804.)

The German plays given are: *The Stranger, The Good Neighbor, The Tournament, Pizarro,* and *The Glee From the Red Cross Knights.*[105] No new translations were put on.

A number of dramas which show a German character or characters in the cast appears. Although they are of very small importance, for the sake of completeness they are listed: (1) *The Maid of Bristol,* two characters of which are German: Lindorf and Stella. The author is Boaden. (2) *Raymond and Agnes,* a pantomime based on M. G. Lewis' *Monk.* (3) *Lewis of Monteblanco,* by Dunlap, depicts an Irishman in Switzerland: (4) *The Wife of Two Husbands,*[106] a translation by Dunlap from the French of M. Guilbert Pixéricourt. Cobb's play taken from the same source as Dunlap's is discussed by Genest, 7, 601.

Although it is a drama from the French, several German characters appear in the cast:

Count Belflor, Mayor Goltz, Rinaldo, Armagh, *Baron Werner, Isidore Fritz, Theodore, Walter,* Countess, Lilla, Rosalie and Eugenia.

Dimond's *Gustav Wasa*[107] and Morton's *Columbus* were put on during the year.

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[105] The drama *Red Cross Knights* is founded on Schiller's *Räuber.* Holman in his Preface says: "that he had adapted *The Robbers* to the English stage and that it was refused a license. He acknowledges that on dispassionate investigation, he found much to justify the licenser's decision." He adds: "Still unwilling wholly to abandon a favorite object, I determined on forming a play which should retain as much as possible of the original with the omission of all that could be deemed objectionable." Genest, 7, 454.

[106] *Wife of Two Husbands*—Drama in five Acts, as performed at the New York Theatre. By W. Dunlap, Esq.

New York, 1804. Copy in the Clothier Collection of American Drama in the Library of the University of Pennsylvania.

[107] Genest, 7, 570-71. The title is cited on the play-bills as *The Hero of the North.* The first New York performance was with the following cast:

Gustav Vasa	Fennel		
Casimir Rubenski	Hallam, Jr.	Iwan	Shapter
Carlowitz	Martin	Vilitski	Basilstern
Uso	Hallam	Sentry	Sanderson
Brennomar	Harper	Santa Michelwinz	Mrs. Melmoth
Sigismund of Calmar	Tyler	Princess Gunilda	Mrs. Johnson
Gabriel	Johnson	Petrowna	Mrs. Pettit
Markoff	Harwood	Alexa	Mrs. Claude
	Ulrica	Mrs. Darby	

Summary of the Season.

The Stranger, December 22, 30, 1803.
The Good Neighbor, January 2, 1804.
The Tournament, January 27, 1804.
Pizarro, March 16, April 7, 14, 1804.
Glee from The Red Cross Knights, May 21, 1804.
Maid of Bristol, December 9, 1803.
Raymond and Agnes, January 16, 18, 20, 27, 1804.
Wife of Two Husbands, April 4, 5, 9, 11, 16, 1804.
Gustav Wasa, May 7, 9, 1804.
Columbus, May 28, 1804.
Lewis of Monteblanco,[108] March 12, 19, April 2, 13, 1804.

The total shows but four German plays (not including the *Glee*) with seven performances.

English farces and melodramas drive out the German plays. In addition the manager was losing money—in fact the theatre was closed from February 24 until March 5 and then again until March 12. The great day of Kotzebue was past and Dunlap was forced to play to the taste of the public, though he felt this a task rather than a pleasure.

Season of 1804-1805.

(October 22, 1804, to July 10, 1805.)

This season marks the close of the term of management by William Dunlap. The ideals and the enthusiasm which spurred him on in his first years had vanished. He looked upon his work as a failure, all his endeavors fruitless. He writes: "After a struggle of years against the effects of the yellow fever and all the curses belonging to the interior of an establishment badly organized when he found it, the manager's health yielded to disappointment and incessant exertion and his struggles became proportionately fainter."[108a]

The only bright period of the year is the engagement of Cooper from November 19 to December 17. Shortly after that the Park Theatre was closed (January 5 to February 1), but

[108] Since this play does not show any German influence of literary value, it will be omitted from the discussions.

[108a] Dunlap, p. 326.

during that time the Bedlow Street Theatre was opened and gave plays rather irregularly until February 5.

February 22 Dunlap's reign ended. Henceforth his influence is not felt directly in the drama on the New York stage, yet his relations are not entirely cut off and it is highly possible that some of the later German plays which are put on in New York were suggested by the erstwhile manager who never lost his love and interest for things theatrical. His experiment with Kotzebue had not come up to his expectations and the faith that the theatre could accomplish a great mission when it must cater to public taste and depend upon that same public for its support, was lost.

Johnson and Tyler assumed the directorship of the Park Theatre, which was reopened March 4, 1805. During this season *Lovers' Vows, Pizarro, Abaellino, The Stranger,* and the *Glee from the Red Cross Knights* represent the German element.

Of the uncertain plays *Guilty or Not* is said by Genest (7, 629) to be of English origin, being founded on a novel called "The Reprobate", and has nothing to do with Kotzebue's *Die Schuldlose.* The *Wife of Two Husbands, Wheel of Fortune, Raymond and Agnes* have been mentioned. The list of new plays includes *Matrimony, Valentine and Orson, La Fille d'Hungarie* and *Oberon,* or *The Siege of Mexico.*

Matrimony is an adaptation by Kenney said to be taken from the French, but the cast has German characters and plays in Germany. Baron de Limburg, O'Cloghorty (his gamekeeper), Delaval, Clara and Lizette are the characters. The action takes place at the Castle of Limburg near Berlin. *Valentine and Orson* is of interest in that it deals with an early period of Frankish history. It is also undoubtedly of French origin. The cast shows Pepin, King of France, Henry, Orson, a Wild Man, Peers of France, Alexander, Emperour of Greece, etc. *La Fille d'Hungarie* has a cast of almost all German names. Concerning *Oberon,* or *The Siege of Mexico,* no mention has been found anywhere except the short announcement in the *Evening Post.* From that it appears that Oberon is the "Protector of Mexico".

Summary. (Season 1804-1805.)

Lovers' Vows, December 3, 1804.

Pizarro, December 14, 1804, July 4, 1805.

Abaellino, February 8, 15, 1805.

The Stranger, February 19, 1805. (Bedlow Street Theatre.)

Glee from the Red Cross Knights, June 21, 1805.

Guilty or Not (?), November 16, 1804.

Wife of Two Husbands, November 14, 1804.

Raymond and Agnes, November 28, 1804.

Wheel of Fortune, November 28, 1804.

Valentine and Orson, April 15, 16, 18, 19, 24, May 1, 3, 10, 1805.

Matrimony, May 17, June 12, 1805.

La Fille d'Hungarie, May 24, 1805.

Oberon, or *The Siege of Mexico,* June 5, 1805.

Total four German plays having six performances plus the *Glee.*

CHAPTER III.

In the season immediately following the retirement of William Dunlap as manager of the New York Theatre, the German element almost vanishes. This was not necessarily the consequence of the change in management, but perhaps had been coming gradually for a number of years. The taste changed and France now became the nation which supplied the stage with comedies and operas.

Season of 1805-1806.

(November 18, 1805, to July 4, 1806.)

This season has less German plays than any of the preceding ones of the nineteenth century. But three dramas are represented: *Abaellino, Pizarro* and *The Stranger*—in four performances. Of the uncertain plays, *Valentine and Orson* was put on once.

During the summer season (July 9 to August 29) no German play was given.

Summary.

Abaellino, November 18, March 3.
Pizarro, March 24, 1806.
The Stranger, May 16, 1806.
Valentine and Orson, January 1, April 7, 1806.
The Wheel of Fortune, January 6, 1806.

Season of 1806-1807.

(October 6, 1806, to April 17, 1807.)

The theatre opened under the direction of the famous actor, Thomas A. Cooper, who at the same time was the leading man of the company. The status of the German drama remained about the same as in the previous season. The German plays represented are five in number, all by Kotzebue. They are as follows: *Abaellino, Lovers' Vows, Of Age Tomorrow,*° *The Stranger* (Dunlap's translation), *Pizarro,* and *The Glee From the Red Cross Knights.*

The novelty of the season is *Of Age Tomorrow,* adapted for the London stage by T. Dibden.[109] Dunlap had presented the same play from the German *Der Wildfang* in his *Wild Goose Chase.* Dibden's farce seems to have been the more popular play after it had been once introduced. The first cast follows:

Frederick,	Thwaite.
Baron Piffleberg,	Harwood.
Lady Brumbach,	Mrs. Oldmixon.
Sophia,	Miss Dellinger.
Maria,	Mrs. Darley.

The Wheel of Fortune, Valentine and Orson and *The Siege of Belgrade* were revived this season.

During the summer a part of the Philadelphia company opened the Vauxhall Theatre, playing from July 16 until September. Among the plays we note *Lovers' Vows,* or *The Natural Son* (Mrs. Inchbald's translation), *The Point of Honor,* and an unidentified piece entitled *Alberto and Rosabella.*° *The*

° Indicates that the play appears for the first time this season.

[109] Performed at Drury Lane, February 1, 1800. *Cf.* Genest, 7, 463.

Point of Honor is an adaptation from the French, but plays in Alsace on the border of Germany[110] with German characters in the cast:

Durimel, Chevalier de St. Franc, Valcour, Steinberg, Bertha, Mrs. Melfort.

Concerning *Alberto and Rosabella* I have been able to find neither author nor adaptor. The cast follows:

Sigismund, a Polish Baron, Alberto (a farmer), Frederick (his brother), Rosabella (his wife), Eliza (his sister), Alberto's children.

Summary. (Season 1806-1807.)

Abaellino, October 15, 1806.
Lovers' Vows, October 20, 1806.
Of Age Tomorrow,° November 5, 17, 1806, March 9, 1807.
The Stranger (Dunlap's version), November 14, 1806.
Pizarro, February 25, March 6, 1807.
Glee From the Red Cross Knights, March 18, 1807.
Wheel of Fortune, October 22, 1806.
Valentine and Orson, November 9, 25, 1806.
Siege of Belgrade, April 17, 1807.

Summer Season.

Point of Honor,° July 25, 1807.
Lovers' Vows (Inchbald), August 3, 4, 5, 25, 1807.
Alberto and Rosabella° (?), August 25, 1807.

The five German plays of the regular season had seven performances to which may be added the four performances of *Lovers' Vows* during the summer at the Vauxhall Theatre.

Season of 1807-1808.

French adaptations prevail—nearly all of the new plays being taken from French sources. As a result only four German plays are found during the regular season: *Abaellino, Of Age Tomorrow, Pizarro* and *Lovers' Vows.*

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[110] *Cf.* Genest, 7, 487.

° Indicates that the play appears for the first time this season.

Among the new plays are *Adrian and Orilla, Tekili, The Fortress* and *The Wood Daemon.* The first mentioned seems to be of German origin. It is said to play in Saxony[111] and the whole subject-matter is German. A partial list of characters reveals the following names: Prince of Altenburg, Count Rosenheim and Adrian. Genest[111] asserts that "some scenes in the first act are inspired by *The Count of Burgundy.*" *Tekili* with its subtitle, or *The Siege of Montgatz,* is advertised as an adaptation from the French of Pixérécourt, with music by T. E. Hook. The scene of action is in Austria and a number of the characters have German names:

Hungarians:
Count Tekili, Mr. Cooper.
Conrad (the Miller).
Alexina and Christine.
Austrians:
Count Caraffa.
Bras de Fer.

It is very probable that Pixérécourt, who produced so many popular plays and operas at this time took his plot from some German original.

The Fortress by Hook (no cast) must remain in the dark until further information can be obtained. And finally the play entitled *The Wood Daemon* by M. G. Lewis. What the source of the play is has not been determined, although Lewis stoutly maintains in the preface [112] that it is original. The scene is laid in Holstein and the cast is German. The piece was very popular for a time to judge from the many performances. Cast: Hardyknute, Guelpho, Willikind, Una and Clotilda.

During the short summer season there are a few plays of interest. Kotzebue is represented by *Lovers' Vows* and two of the uncertain plays are put on: *Matrimony* and *The Brazen Mask,* or *Alberto and Rosabella.*

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[111] Genest, 8, 45.

[112] As published in "The New English Drama," Vol. 19.

Summary. (1807-1808.)

Abaellino, September 25, 1807.

Of Age Tomorrow, December 18, 1807, April 22, 1808.

Pizarro, March 7, 21, 1808.

Lovers' Vows, June 22, 1808.

Siege of Belgrade, October 7, November 25, 1807, January 6, 1808.

Adrian and Orilla,° December 11, 26, 1807.

Tekili° (?), December 21, 23, 28, 1807, January 1, 4, 8, March 16, 1808.

The Fortress,° April 22, 25, May 2, 1808.

The Wood Daemon,° May 11, 13, June 29, 1808.

Summer Season (1808).

Lovers' Vows, July 18, 1808.

Matrimony, July 15, 23, September 5, 1808.

The Brazen Mask, or *Alberto and Rosabella,* July 20, 1808.

Total: Four German plays, seven performances (including the summer season).

Season 1808-1809.

(September 9, 1808, to July 3, 1809.)

The tide seems to have turned slightly in favor of the German drama—at least we notice more performances this year with revivals of two plays not given during the three preceding years. These two plays, *The Robbers* and *Fraternal Discord,* with *Pizarro, Abaellino, Of Age Tomorrow* and *Lovers' Vows* make up the list for the season—six plays in fourteen performances.

On the second night of the season *The Robbers* was given, and December 21, 1808, *Fraternal Discord* was performed for the benefit of distressed seamen, and in spite of the bad weather Dunlap states that "there was $1177 in the house".

Of new plays which might possibly show German influence, the season brings four: *Adelgitha, Lodoiska, The Blind Boy* and *False Delicacy. Adelgitha,* or *The Fruits of a Single Error,* is another of "Monk" Lewis' efforts. The scene is at Otranto in the year 1080.[113] It deals more with a Norman subject rather

° Indicates that the play appears for the first time this season.

[113] *Cf.* the synopsis in Genest, 8, 39.

than a German one. *Lodoiska* with Slavic characters may be French. *The Blind Boy* plays in Lithuania. Whether it has German antecedents or not is a matter of conjecture. Hewetson is said to be the author.[114] *False Delicacy* by Kelley seems to be related to Kotzebue's *Falsche Scham.* Brede states that both go back to a French original.

There was no summer season.

Summary. (1808-1809.)

The Robbers, September 12, November 23, 1808.

Pizarro, October 12, 1808, May 15, 26, 1809.

Abaellino, October 31, 1808.

Fraternal Discord, December 21, 30, 1808, March 17, June 12, 1809.

Of Age Tomorrow, March 6, April 5, May 19, 1809.

Lovers' Vows, May 24, 1809.

Lodoiska° (?), September 21, 1808.

The Wood Daemon, October 7, 14, 1808.

Adelgitha° (?), November 14, 16, 21, December 5, 12, 1808, April 12, June 26, 1809.

Columbus, November 25, December 2, 1808.

The Blind Boy° (Kelly ? or Hewetson ?), December 12, 16, 1808, March 3, May 17, 1809.

Siege of Belgrade, December 16, 1808.

False Delicacy° (Kelly ?), June 9, 19, 1809.

Season 1809-1810.

(September 6, 1809, to July 4, 1810.)

This season is marked by the large number of plays (new) dealing with German subjects rather than by many direct translations. Of the latter only four appear—*Pizarro, Abaellino, Where is He?* and *Of Age Tomorrow. Pizarro* was put on to give Master Payne, "the young American Roscius", an opportunity to play Rolla. The attempt of the boy-actor is aptly characterized by Dunlap: "A child in Rolla, let his mind be ever so Herculean, must be far below the mark. It is somewhat like a little girl playing Shylock with some horse hair tied to her chin."

[114] Genest, 8, 83 and 84.

° Indicates that the play appears for the first time this season.

Of the old plays we note *Adelgitha, The Point of Honor, The Wheel of Fortune.* Five new ones are produced: *Princess or No Princess,* or *The Forest of Hermannstadt,* labelled as a translation from the French of Pixérécourt, treats an incident "which happened to the mother of Charlemagne".[115] The other new plays are *Ella Rosenberg, The Free Knights,* or *The Edict of Charlemagne, The Exiles* and *Is He a Prince?*

Ella Rosenberg (by Kenney) has the Mark Brandenburg for its setting. The characters with one exception are German: Rosenberg, Col. Mountfort, Storm, Fluttermann, the Elector of Brandenburg, Ella (wife of Rosenberg), Christina and Mrs. Fluttermann. Col. Mountfort desires to seduce Ella—he causes Rosenberg to be imprisoned, while Storm protects Ella. Mountfort tries to carry her away from Storm's house. The latter resists and a combat ensues. Storm is condemned to be shot, but the Elector learns the true state of affairs and at the conclusion disgraces Mountfort, and takes Rosenberg into his favor. Storm's life is saved—Ella and Rosenberg are united. The play ends with "Long live the Elector!"[116]

The Exile treats a phase of Russian history of the reign of the Empress Elizabeth. The story upon which the drama is founded is said to be by Mme. Cottin.[117] In *The Free Knights,* or *The Edict of Charlemagne* "we have a picture of the Vehmgericht in Westphalia. It is in all probability founded on some of the current 'Ritterromane' which were called forth by the success of Goethe's 'Goetz'. The cast follows: Manfredi (Abbot of Corbey), Ravensburg, Prince Palatine, Baron Ravensburg, Christopher (in love with Ulrica), Oliver (butler), Count Roland, Agnes, an orphan (in love with Ravensburg), Countess Roland and Ulrica.

"Principal Scenery—A spacious cavern with a brazen door —the Meeting-place of the Free Knights. A splendid Gothic Hall. An apartment of the Baron's Chateau.

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[115] *Cf.* Genest, 8, 127.

[116] *Cf.* the play as published in Vol. I, No. 5, of Mrs. Inchbald's Collection of Farces, British Theatre.

[117] *Cf.* Genest, 8, 127-8.

"A vaulted cavern belonging to the Free Knights.

"Abbey of Corbey. Statue of Charlemagne, on the base of which is written, 'Charlemagne grants the Power of Sanctuary to the Abbotts of Corbey forever.'

"Grand Cathedral scene."

Another new piece was produced September 13, but was not again repeated so far as I can ascertain—*Is He a Prince?* The following description from the Theatrical Register of the *Monthly Magazine and American Review* for September, 1809, will explain why it is classed with the plays that might be of German origin.

"This entertainment which has its first representation on the New York boards this evening was brought out at the Haymarket Theatre by the Covent Garden Theatre company. It is from the pen of the translator of the *Portrait of Michael Cervantes.* (A Farce by Prince Hoare.)

"The plot is not very natural. The unintentional exchange of a picture changes a young officer, in the opinion of a German Baron, a great sportsman, his maiden sister, a lady swelled with genealogical pride, and a count filled with good nature but void of sense, into the Duke of Anhalt, their sovereign. Profiting by this mistake, the young officer obtains the hand of the baron's daughter, who had been pledged to the count; and being discovered by the untimely arrival of his uncle, is forgiven by all parties and abdicates his sovereignty to assume the title of Caroline's husband."

The first and only performance was given with the following cast:

Baron Crackenburg,	Mr. Doyle.
Count Rosenblum,	Mr. Young.
Bluffberg,	Mr. Twaits.
Lindorf,	Mr. Poe.[118]
Moritz,	Mr. Robertson.
Frantz,	Mr. Lindsley.
Caroline,	Mrs. Young.
Mrs. Crackenburg,	Mrs. Oldmixon.

[118] This Poe is the father of Edgar Allen Poe.

Summary. (Season 1809-1810.)

Pizarro, September 8, 27, December 11, 1809, March 5, 1810.

Abaellino, September 18, 1809, July 2, 1810.

Where is He? January 10, 12, 15, 1810.

Of Age Tomorrow, June 6, 27, 1810.

Is He a Prince?° September 13, 1809.

Adelgitha, September 22, October 11, November 22, 1809, May 14, 1810.

Princess or No Princess,° September 29, October 2, December 2, 1809, March 19, 1810.

The Point of Honor, October 4, 1809.

The Wheel of Fortune, November 3, 1809.

Ella Rosenberg,° April 9, 11, 13, 15, 18, June 18, 1810.

The Exiles,° April 27, 30, May 7, 1810.

Gustav Wasa, February 22, 1810.

The Free Knights, or *The Edict of Charlemagne,*° June 13, July 4, 1810.

Season 1810-1811.

(September 10, 1810, to July 4, 1811.)

The season shows a decided increase in German plays and also in the dramas pertaining to German subjects. A number of the familiar Kotzebue pieces appear, reinforced by a new one—*La Perouse.* The full list is as follows: *Pizarro, The Stranger, Of Age Tomorrow, La Perouse,* or *The Desolate Island,*°*Abaellino, Lovers' Vows, Adelgitha, Wheel of Fortune, The Wood Daemon, Ella Rosenberg, Alberto Albertini,*° *Matrimony, The Point of Honor.* During the summer, performances were given at the Circus. Among the plays offered there we find *The Brazen Mask* (sub-title: *Alberto and Rosabella*), *Amelia and Valcour,* or *The Bandits of the Black Forest.*°

La Perouse appeared January 1, 1811, for the first time with the following cast:

Perouse,	Mr. Robertson.
Conje,	Mr. Bray.
Kanko,	Mr. Simpson.
Patapaw,	Mr. Doyle.

° Indicates that the play appears for the first time this season.

Chimpanzee,	Mr. Smalley.
Umba,	Mrs. Mason.
Mad. Perouse,	Mrs. Wheatley.
Child,	Miss DeLamater.

The play was well received and had five performances during the first season. It was reduced later to a pantomime.

Alberto Albertini lived to be presented but twice. But those two performances have not been recorded by any one. Neither Dunlap nor Ireland mention this play, in spite of the fact that in one of the announcements it is called "Mr. Dunlap's new production". In the first announcement we read that it is "by the author of *Abaellino*". Whether Dunlap or Zschokke is meant remains a question—since it was a very common custom to call the translator or adapter the author. No cast could be found. Dunlap himself does not refer to any piece of that title, but does include in the list[119] of his works a *Rinaldo Rinaldini*. It is barely possible that *Alberto Albertini* and *Rinaldo* are the same play. To judge from a note in the *Commercial Advertiser* (January 30, 1811) the play was evidently not well received: "It is with extreme regret that we take occasion to remark the impropriety of behavior of certain individuals, on the representation of Mr. Dunlap's new production, *Alberto Albertini*."

The drama seems to lose ground, which the pantomime and spectacle plays are put on to satisfy the public. The increase in the number of pantomimes and afterpieces has been a steady one, but never has it assumed the prominence which it has this year. For the next few years the pantomime is the attraction of the theatre rather than the play which on the program generally preceded it.

Summary. (Season 1810-1811.)

Pizarro, September 19, 1810, March 29, 1811.

The Stranger, September 26, 1810.

Of Age Tomorrow, October 17, 26, 1810.

La Perouse, or *The Desolate Island*,° January 1, 2, 4, 7, February 1, 1811.

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[119] Dunlap, p. 408 (Ed. 1832).

° Indicates that the play appears for the first time this season.

Abaellino, January 14, March 13, 1811.

Lovers' Vows, April 26, 1811.

Adelgitha, September 28, 1810, May 3, 1811.

The Wheel of Fortune, September 17, 1810, March 6, 1811.

The Wood Daemon, September 26, November 12, 14, 16, 17, 26, December 31, 1810, January 23, 30, March 18, April 1, June 10, 1811.

Ella Rosenberg, October 24, November 9, December 21, June 14, 1811.

Alberto Albertini,° January 25, 28, 1811.

The Point of Honor, July 4, 1811.

Plays given at "The Circus":

Matrimony, February 4, 8, April 8, 1811.

The Brazen Mask, July 15, August 19, 1811.

Amelia and Valcour° (?) or *The Bandits of the Black Forest*, July 31, 1811.

There were six different German plays (five of which are Kotzebue plays) in thirteen performances during the season. We would call attention to the manifest popularity of *The Wood Daemon* as shown in the total of sixteen performances.

Season of 1811-1812.

(September 2, 1811, to July 1, 1812.)

This season lacks any novelties and shows the revival of but one of our listed dramas—*Gustavus Vasa*, the patriotic play. There is a marked falling off in the number of performances of the German drama. Only one new adaptation of interest appears—an unidentified piece called *The Great Devil*, or *The Robber of Genoa*. Nothing more specific than the title can be found; it is reasonable to suppose that it is the "pantomime" form of *Abaellino*, which as a successful drama was made the basis of the now favored pantomime. We note a number of performances at the new theatre, the Olympic,[120] and the fact that the great actor, Cooper, during his visit played the leading rôle in *Abaellino*.

° Indicates that the play appears for the first time this season.

[120] Previously a circus, but in May, 1812, took the name "The New Olympic". Brown, I, p. 80.

Summary. (Season 1811-1812.)

Pizarro, September 23, October 14, November 8, 1811.

Of Age Tomorrow, October 21, 1811.

Abaellino, December 2, 23, 1811, March 30 (Cooper), June 10 (at the Olympic), June 17, 1812.

Fraternal Discord, February 3, April 3, 1812.

Lovers' Vows, June 3, 5 (at the Olympic), 1812.

The Wood Daemon, September 30, October 9, November 6, 1811, June 12, 1812.

The Wheel of Fortune, October 30, 1811.

Adelgitha, November 13, 1811.

Gustavus Vasa, May 16, 18, 19, 1812.

The Point of Honor, May 18, 19, 1812.

Ella Rosenberg, June 15, 1812.

Plays at the Circus:

The Great Devil, or *The Robber of Genoa* (Pantomime), September 14, 1811.

The Wood Daemon, September 16, 1811.

The Bleeding Nun, September 17, 1811. (A pantomime based on M. G. Lewis' novel entitled "The Monk".)

The summary shows but five German plays (excluding *The Great Devil*), which however total thirteen performances for the season.

Season 1812-1813.

(September 7, 1812, to July 4, 1813.)

Very slight traces are seen of the distinct Kotzebue revival of which Wood speaks during the years 1812 and 1813 on the Philadelphia stage. Two plays indicate possibly a renewed interest in the once famous author—the revival of *The Stranger,* December 14, 1812 (repeated December 21), being the first performance in four years of this most enduring play of Kotzebue, and the production of a Kotzebue piece which had never before been given in New York: *How to Die for Love.*°[121]

The first partial cast shows the following characters:

° Indicates that the play appears for the first time this season.

[121] Kotzebue's *Blind Geladen!*

Capt. Thalwick,	Mr. Simpson.
Capt. Blumenfield,	Mr. Pritchard.
Charlotte,	Mrs. Darley.

Another revival remains to be noted: *The Robbers,* "not given these five years", was played November 30, 1812. Curiously enough, one entire evening's entertainment was furnished by German plays when on January 11, 1813, *The Robbers* and Kotzebue's *How to Die for Love* were performed; also December 14, 1812, we have the revival of *The Stranger* and the première of *How to Die for Love.*

Summary. (Season 1812-1813.)

Abaellino, September 7, October 30, 1812, March 12, 1813.

The Robbers (first time these five years), November 30, December 9, 1812, January 11, April 26, 1813.

The Stranger (first time these four years), December 14, 21, 1812.

How to Die for Love,° December 14, 18, 1812, January 11, April 28, 1813.

Fraternal Discord, January 7, 22, 1813.

The Wood Daemon, September 9, 1812, June 14, 1813.

Ella Rosenberg, November 11, 1812, March 5, 1813.

The Point of Honor, November 25, 1812.

The Wheel of Fortune, November 27, 1812, June 16, 1813.

Siege of Belgrade, January 7, 18, 1813.

The Brazen Mask, March 8, 10, 29, April 9, 1813.

Summer Season.

Abaellino, July 2, 1813.

Tekili, July 16, 1813 (first time in five years).

Five German plays represented in fifteen performances.

Season 1813-1814.

(September 13, 1813, to July 4, 1814.)

The number of performances is materially increased by the maintenance of two theatres[122] with good companies during the

° Indicates that the play appears for the first time this season.

[122] The Anthony Street Theatre was opened April 12, 1813, and during the year 1814 maintained a good company.

greater part of the season. Yet the fact remains that the German drama plays a more important part than it has for a number of years. Twelve German plays, nearly all from Kotzebue were seen during the season; they included the old favorites and two new plays: a new arrangement of *The Virgin of the Sun* (in three acts) and the drama *Education*, an adaptation of Iffland's *Das Gewissen*.[123]

Cooper did his share in reawakening interest in the German drama by playing the principal rôles in what might be termed the standard plays, viz., *The Stranger* (October 11, 27, November 1, December 31, 1813), Rolla in *Pizarro* (December 3, 8, 1813), and Charles de Moor in Schiller's *Robbers* (March 14, 1814).

The new arrangement of *The Virgin of the Sun* by Reynolds was staged with the usual elaborate detail of scenery. The following notice appeared in the New York *Evening Post* for November 15, 1813:

"November 15 a new grand operatic Drama in 3 Acts with scenery and dresses

The Virgin of the Sun

translated for the Theatre Royal Covent Garden by F. Reynolds, Esq., with original music by W. H. Bishop, Esq., consisting of Grand choruses, Marches, Bravouras, etc. The scenery designed and executed by Messrs. Robins.

Ataliba,	Mr. Jones.
High Priest,	Mr. Pritchard.
Xaira,	Mr. Horton.
Telasco,	Mr. Yates.
Don Alonzo,	Mr. Simpson.
Don Valasquez,	
High Priestess,	Mrs. Stanley.
Amazili,	Miss Dellinger.
Runa,	Mrs. Wheatley.
ROLLA,	Mr. Cooper.
Cualpo,	Mr. Drummond.
Zamor,	Mr. Darley.

[123] *Cf.* Genest, 8, 379.

Diego,	Mr. Hilson.
Tupac,	Mr. Bancker.
Officer,	Mr. McHenry.
CORA,	Mrs. Darley.
Idali,	Miss Claude.
Zilia,	Mrs. Oldmixon.

"Act I. Scene 1. A wild and woody country. The golden Cupalo of the Temple of the Sun is seen through the trees. Rolla's Cave.

"Sc. 2. A view of the open country.

"Sc. 3. A splendid apartment in the House of the Stars. A transparency in the Back through which the lightning is seen. A grand Storm Chorus.

"Sc. 4. Part of the Garden of the Temple. The Grand Portico of the Temple. Palm trees. Temple and Tomb very magnificent. A Storm, Wind, rain, thunder and lightning. The trees waving violently to and fro. *A violent shock of an Earthquake is felt. Cora* is seen with dishevelled hair rushing from the Temple. The Tomb is rent asunder. A tremendous crash is heard and the Volcano bursts. Cora supplicates Heaven, runs wildly to and fro and in her terror is returning into the Temple, when a thunderbolt strikes the Portico and the whole building falls around her.

"(Scene executed by Messrs. Robins and Holland.)

"Act II. Scene 1. Valley of Capana, the Cocique's habitation.

"Sc. 2. Splendid Apartment in the House of the Stars.

"Sc. 3. Hall of Audience in the Palace of the Inca. The columns fancifully decorated with serpents, and ornaments in the highest style. Throne of Gold. Grand procession of Priests and Priestesses.

"Act III. Scene 1. Garden of the Temple encircled by a Stone Wall. Moonlight.

"Scene 2. Another part of the Garden. The Piece concludes with the Interior of the Temple of the Sun."

The play was successful and had eleven performances during its first season. Genest in comparing Dunlap's version with this one by Reynolds, gives the American piece the preference. He says:[124] "An alteration from the German drama in five Acts was performed at the New York Theatre on March 12, 1800—this alteration is a good one—the person[125] who made it has omitted about five pages and judiciously shortened the very long speeches in the original. Reynolds has retained the most important parts of Kotzebue's play, but he has degraded it to an opera and has omitted a great deal too much—his alteration is very inferiour to the original and to the American piece."

The Virgin of the Sun by Reynolds was first performed at the Covent Garden Theatre January 31, 1812. Again Dunlap deserves credit for his industry as manager and adapter.

A new arrangement of *Gustav Vasa* was played under the title *The Hero of the North;* it was founded evidently on the old drama by Dibden. The partial cast of characters includes the names: Gustav Vasa (played by Cooper), Casimir Rubenski, Markoff, Carlowitz, Princess Gunilda and Alexa.

Concerning the play *Education* no cast was published; it is doubtless the same as for the London performance some time previous:[126] Count Villars, Sir Guy Stanch, Templeton, Vincent, Aspic. According to Genest, this is a much "altered adaptation from a German play by Iffland called *Conscience",* in which fashionable education is held up to ridicule.

Deaf and Dumb, the name by which Kotzebue's *Abbé de l'Epée* is known, was revived this season after having been laid aside for some time. *The Birthday* (Dibden's arrangement of *Fraternal Discord*) was also played at the Anthony Street Theatre.

Summary. (Season 1813-1814.)

Abaellino, September 17, 1813, June 4, 1814 (at the Anthony Street Theatre).[127]

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[124] Genest, 8, 290.

[125] Dunlap.

[126] Genest, 8, 379 (Covent Garden, March 27, 1813).

[127] Where no theatre is mentioned the New (or Park, as it is more generally known) is understood.

How to Die for Love, September 24, 1813 (?).[128]

Fraternal Discord, September 24, November 25, 1813, May 14, 1814.

The Stranger (by Cooper), October 11, 27, November 1, December 31, 1813. Also May 18, June 18, 1814, at the Anthony Street Theatre.

The Virgin of the Sun,° November 15, 16, 17, 19, 24, 29, December 20, 29, 1813, March 30, April 11, 29, 1814.

Pizarro, December 3, 8, 1813, March 18, May 27, 1814. June 15, 1814, at the Anthony Street Theatre.

Lovers' Vows, December 22, 1813.

Education,° February 21, 23, 25, 1814.

The Robbers, March 14, 1814. (Cooper—Charles de Moor.)

Of Age Tomorrow, May 13, and May 16, 1814, at the Anthony Street Theatre.

Deaf and Dumb (Anthony Street Theatre), June 8, 13, 1814.

The Birthday (Anthony Street Theatre), July 4, 1814.

Uncertain Plays.

Tekili, September 15, October 18, November 3, 1813, February 4, 1814.

Wheel of Fortune, October 15, 1813, March 23, 1814.

Adelgitha, December 10, 15, 1813, and at Anthony Street May 11, 16, 1814.

The Hero of the North,° April 22, 25, 27, May 2, 6, June 3, 1814.

Ella Rosenberg (Anthony Street), May 4, June 30, 1814.

Adrian and Orilla (Anthony Street), May 9, June 17, 1814.

The Point of Honor (Anthony Street), June 11, July 4, 1814.

Valentine and Orson, June 15, 20, 1814.

The Blind Boy (Hewetson), June 17, 29, July 4, 1814.

Adelmorn the Outlaw, June 22, July 1, 1814.

The Miller and His Men, July 4, 1814.

The summary shows twelve German plays in thirty-eight performances during the season; of these, nine are Kotzebue

[128] *Hamlet* and *How to Die,* etc., billed for September 24th, but *Hamlet* postponed on account of Cooper's hoarseness. *Fraternal Discord* substituted. Was *How to Die,* etc., postponed?

° Indicates that the play appears for the first time this season.

plays, which still represent the German drama on the American stage. These nine plays total thirty-two out of the thirty-eight performances of the German drama during the season.

Season of 1814-1815.

(August 31, 1814, to July 24, 1815.)

This unusually long season has very little that is new. The Anthony Street Theatre did not reopen and hence only the performances at the Park are recorded. During the season the already familiar plays are repeated and three older ones are revived: *Count Benyowski* ("not given for seven years"), *Peter the Great*, or *The Russian Mother*, and *The Force of Calumny*. Another play appears in new dress, *The Harper's Daughter*, or *Love and Ambition*, which is merely a revision of Lewis' translation of Schiller's *Kabale und Liebe*. Lewis called his first version *The Minister*, a play which was given in New York as early as December, 1799.[129] The revision was first put on in Philadelphia in 1813. The notice for the New York performance gives only a partial cast:

Count Rosenberg,	Mr. Green.
Julia,	Mrs. Darley.

Rugantino, or *The Bravo of Venice*, also an arrangement of *Abaellino*, was put on late[130] in the season, while *Abaellino* had three performances earlier (October 17, December 14, 1814, and January 16, 1815).

Among the uncertain plays, one new one appears: *The Devil's Bridge*. From the cast of characters it is clear that it is not of German origin. It is regularly noted in this paper because the setting is Switzerland and because of the announcement which almost always accompanies it: "That the 'Ballad of William Tell' will be sung by Mr.———."

Summary. (Season 1814-1815.)

The Robbers, October 10 (Cooper), 1814, March 3, 1815.

Abaellino, October 17, December 14, 1814, January 16, 1815.

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[129] For details see pages 23 and 24 of this paper.

[130] *Rugantino* was performed June 7, 1815.

Count Benyowski, November 25, 30, 1814.

Pizarro, December 7, 1814, June 19, 1815.

The Virgin of the Sun, December 16, 21, 1814, April 12, July 7, 1815.

Deaf and Dumb, or *The Orphan Protected,* January 18, 25, 1815.

Peter the Great, or *The Russian Mother,* January 30, February 8, 1815.

The Force of Calumny, March 13, 1815.

The Harper's Daughter, or *Love and Ambition,*° April 17, 1815.

Of Age Tomorrow, May 22, 1815.

Lovers' Vows, June 5, 1815.

Rugantino, or *The Bravo of Venice,*° June 7, 1815.

Uncertain Plays.

The Miller and His Men, August 31, 1814, June 16, 1815.

The Hero of the North, October 14, 1814, January 5, June 21, 1815.

Valentine and Orson, October 21, November 23, 1814, July 7, 1815.

Tekili, October 24, December 2, 5, 28, 1814, May 1, June 23, 1815.

The Exile, or *The Russian Daughter,* October 26, November 2, 7, 14, 21, December 19, 1814, January 6, March 22, May 5, 1815.

Columbus, January 1, 1815.

The Wood Daemon, January 12, February 27, March 6, June 30, 1815.

The Blind Boy (author uncertain because no cast was indicated), February 1, 1815.

Zorinski, February 22, 1815.

The Fortress, March 17, 20, 1815.

Ella Rosenberg, June 19, 1815.

The Devil's Bridge,° July 4, 24, 1815.

Although only one theatre runs throughout the entire year, the number of German plays represented is the same as for the

° Indicates that the play appears for the first time this season.

preceding season—twelve; seven of these are Kotzebue plays with thirteen performances out of the total for the German drama of twenty-two. From these statistics it would seem as though the Kotzebue revival of which Wood speaks came to New York a year or two later than Philadelphia—the dates for the New York revival being 1813 and 1814-15.

Season of 1815-1816.

(September 1, 1815, to July 27, 1816.)

The season brings less plays than the preceding one but more performances. This is due to the apparent popularity of two of the plays: *Pizarro* and *The Virgin of the Sun.* Cooper's success in the rôles of Rolla and Charles de Moor is largely responsible for the rather high number of performances. No new plays, either German or relating to German things, have been noted.

Summary. (Season 1815-1816.)

Lovers' Vows, September 1, October 6, 1815, January 15, 1816.

Abaellino, September 11, October 30, 1815, June 1, 1816.

Pizarro, September 18, 30, October 11, 21, 1815, June 3, July 17, 27,[131] 1816.

The Virgin of the Sun, September 23, December 2, 15, 1815, February 5, May 31, 1816.

Of Age Tomorrow, October 11, 1815.

The Robbers, October 18, 27, 1815, February 10, 14, 1816.

The Stranger, March 15, 29, May 17, 1816.

Uncertain Plays.

Columbus, September 13, 1815, March 4, 1816.

Tekili, September 15, October 6, November 16, 1815, February 7, 1816.

Valentine and Orson, September 16, October 27, 1815, February 12, March 9, 1816.

The Miller and His Men, September 22, 1815, June 26, 1816.

[131] Last night of the season.

The Exile, November 1, December 8, 1815.
The Devil's Bridge, December 1, 16, 1815.
The Hero of the North, December 13, 1815.
The Wood Daemon, January 10, February 10, 1816.
The Point of Honor, January 17, March 13, 1816.
Adelgitha, January 20, 1816.
The West Indian, May 4, June 8, 1816.
The Fortress, June 12, 1816.
Adelmorn the Outlaw, June 19, 1816.
The Blind Boy (Hewetson), June 21, 1816.
Ella Rosenberg, July 26, 1816.

The total shows seven German plays in twenty-six performances; five of the plays are by Kotzebue and they alone account for nineteen performances. Among the other German dramas that have appeared from time to time only *The Robbers* and *Abaellino* are able to compete with Kotzebue.

Season of 1816-1817.

(September 2, 1816, to July 9, 1817.)

The German plays for the season are: *Pizarro, The Virgin of the Sun, The Stranger, How to Die for Love, Abaellino, The Robbers, Fraternal Discord, Deaf and Dumb, Lovers' Vows* and *La Perouse.* None of the plays are put on more than four or five times during the season. *The Robbers* leads even the Kotzebue plays *Pizarro* and *The Virgin of the Sun.* The month of May was particularly favored by German plays and the public had the opportunity of reading comments of which there had been a great lack for some years. The *American Monthly Magazine and Critical Review* for the month of May, 1817, brings no less than four criticisms of plays that had been given during that month. In general the attitude of the critic is unfavorable—there is very little praise of the moral teachings of the Kotzebue dramas, which some fifteen years previous were thought to be of real value in teaching lessons of humanity and forgiveness; Schiller's *Robbers* is condemned in unmistakable words. The quoted excerpts will show the tenor of the comments.

After the performance of *The Robbers*, April 12, 1817, the following article appeared:[132] "*The Robbers*, April 12, 1817. This is a tragedy in the worst German style of German taste and German morality. It is distressing throughout; but the catastrophe is shocking. It is penance to witness the representation of the piece, the performance of which is painful in proportion as it is imperfect; and which leaves on the mind an impression as difficult to be effaced, as it is to contemplate. The tendency of this play is, in every respect, pernicious; its blasphemy is horrible; we wish it were altogether proscribed by the public. We augur well from the thinness of the house, which we willingly attribute to the general disapprobation." Then follows criticisms of the individual players.

The Virgin of the Sun fared slightly better:[133] "The play is much inferior to *Pizarro*. Indeed, we thought it mighty dull. The only scenes, the interest of which dwells in our remembrance is that in which Rolla discovers the preference of Cora for Alonzo, and generously sanctions their affiance; and that in which he interposes to their rescue from death to which they are doomed, at the hazard of his own life."

The popular *Abaellino* is pronounced weak.[134] "This (*Abaellino*) is an American translation from a German drama. It always draws an audience, though few can define its attractions. As there is neither nature in the character nor probability in the plot, we must ascribe its interest, for interest it does possess, principally to the surprise kept up by the extravagance of incident."

The Stranger is considered "an interesting drama of Kotzebue",[135] while *Lovers' Vows* is too German in spite of Mrs. Inchbald's improvements. "The play has rather more *German* nature than *human* nature, although Mrs. Inchbald has done much to improve it and has made it undoubtedly very interesting."[136]

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[132] *American Monthly Magazine and Critical Review*, April (Vol. I), 1817.
[133] *Ibid.* I, 136.
[134] *Ibid.* I, 137.
[135] *Ibid.* I, 137.
[136] *American Monthly Magazine and Critical Review*, I, p. 206.

Among the new plays of interest are the following: *The Woodman's Hut, Rudolph,* or *The Robbers of Calabria, Frederick the Great* and *The Slave. The Woodman's Hut* has a German setting and all the characters bear German names: Count Conenberg, Wolfender (Esquire to Baron Bernhausen), Bruhl, Moritz, Kaunitz, Dangerfeldt, Schampt, Amelia, Maria and Laura. It deals with a feud between Baron Bernhausen and the Counts of Conenberg. It is attributed to Arnold, but what his sources were has not been cleared up. The piece became popular and was performed many times during the following years—the spectacle of the burning hut at the end of the play seems to have been the attraction. The *Evening Post* comments on the first performance:[137] "We had presented to us at the theatre last Monday evening (October 28, 1816) a new Melodramatic play, entitled *The Woodman's Hut*—a piece possessing powerful interest and concluding with the most striking effect, perhaps, ever attempted in this country. The elements throughout bore very considerable share in the interest that was excited, but in the denouement where the burning of a forest was to sacrifice those who had fired it with the purpose of destroying the virtuous fugitive of the story, the very excellence of its management, combining somewhat of terror with novelty, served in part to frustrate the gratification it should have produced." The article closes with the advice that the public should have warning before the fire scene in order to prevent unnecessary fear.

Rudolph, or *The Robber of Calabria,* remains dark. No cast was published.

Frederick the Great, an operatic anecdote, was first performed March 21, 1817. The cast includes Frederick the Great, Charles, Baron of Felsheim, Count d'Herleim, Theodore d'Hartiman, Stock, Brandt, Matilda and Charlotte. It is probably written by a Frenchman and adapted from the French to the English stage. The play is evidently intended to give a picture of the times of the famous monarch. The *Monthly Magazine and Critical Review* does not give one a favorable impression of the

[137] New York *Evening Post,* October 30, 1816.

drama: " The Opera is a mere jumble of incidents and characters. We know that the court of Prussia, if not in Frederick's time, at least in his father's, was excessively gross in its manners. In that respect the author has been faithful in his representation. But we question, nevertheless, the merit of the picture."[138]

In the drama *The Slave,* Lindburgh, a German character, plays an important rôle. Morton is the author of the production, but according to Genest he has modelled some of his scenes after Kotzebue's *Pizarro.*[139]

The revival of *La Perouse* (first time in seven years) should be noted, as well as the production of *How to Die for Love,* October 22 by the Thespian Society. The same drama was given again by "Amateurs at the Union Hotel". Again the adaptability and popularity of Kotzebue is shown by the selection of one of his plays for an amateur entertainment.

Summary. (Season 1816-1817.)

Pizarro, September 7, October 11, 1816, March 19, May 31, 1817.

The Virgin of the Sun, September 16, October 17, 1816, May 8, 1817.

The Stranger, October 5, December 11, 1816, May 16, 1817.

How to Die for Love (By the Thespian Society), October 22, 1816. By Amateurs at the Union Hotel, February 24, 27, 1817.

Abaellino, November 16, 18, December 28, 1816, May 10, June 10, 1817.

The Robbers, November 30, 1816, January 11 (with Cooper), March 1, April 12, May 13, 1817.

Fraternal Discord, December 30, 1816.

Deaf and Dumb, January 3, 1817.

Lovers' Vows, May 30, 1817.

La Perouse, July 3, 1817 (first time in seven years).

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[138] *The American Monthly Magazine and Critical Review,* I, p. 135.

[139] *Cf.* Genest, VIII, 603.

Uncertain Plays.

Adelgitha, September 6, 1816, June 30, 1817.

Ella Rosenberg, September 9, 1816, June 14, 1817.

Columbus, September 11, 1816, March 4, 1817.

The Point of Honor, September 17, 1816, June 10, 25, 1817.

The Wood Daemon, October 9, 10, 16, 1816, July 2, 1817.

The Fortress of Sorrento, October 22, 1816.

The Woodman's Hut,° October 28, November 1, 6, 8, 11, 15, December 7, 14, 27, 1816, March 14, April 11, 26, May 9, 1817.

The Siege of Belgrade, November 25, 1816.

Adrian and Orilla, December 9, 1816.

Rudolph, or *The Robbers of Calabria,*° January 11, 1817.

Frederick the Great,° March 21, 24, May 2, 1817.

Tekili, April 21, 1817.

The Blind Boy (author uncertain; no cast published), June 18, 1817.

The Hero of the North, June 20, 1817.

The Slave,° July 4, 9, 1817.

The summary shows ten German plays in twenty-seven performances during the season; eight of these plays are Kotzebue's, which have seventeen of the total of twenty-seven performances to their credit. *Abaellino* and *The Robbers* have each five performances, more than any single one of the Kotzebue dramas.

Season of 1817-1818.

(September 1, 1817, to July 8, 1818.)

The Park continues to be the only theatre which gives regular performances; very few indeed are the announcements of plays at the Anthony Street Theatre.

There is a noticeable decline in the number of Kotzebue plays for the season—only four being represented during the entire period. These four dramas do not appear nearly so often as in the preceding seasons; none of them is given more than twice. *Pizarro, The Stranger, The Virgin of the Sun, Of Age Tomorrow,* with *The Robbers* and *Abaellino* complete the list of German plays for the season.

° Indicates that the play appears for the first time this season.

The lighter afterpieces fluctuate greatly from year to year and the new plays of uncertain origin are farther from the German than in the preceding seasons.

Among the uncertain plays we note two new ones: *The Innkeeper's Daughter* and *The Ravens*, or *The Force of Conscience*. The former shows one German character in the cast—Hans Ketzler. Otherwise the play is said to be founded on Southey's *Mary, the Maid of the Inn*.[140] It may be, too, that Hans Ketzler is merely a comic figure and indicates no German influence whatever.

Concerning *The Ravens* more information is available. It is founded on an incident related in a French life of the great reformer, Zwingli: "In the 9th century a monk built a hermitage and a chapel in what was then called the Gloomy Forest. After living there twenty-six years he was murdered by some robbers who were discovered in a miraculous manner: It is said that two crows, which the Hermit had brought up, and which were his only companions, pursued the murderers as far as Zurich, where the sinister notes of the birds excited the suspicions against the two strangers; they were examined, became confused, and at length confessed their crime. The chapel was later enclosed by a church: the Church of Einsiedeln."[141]

Lowina of Toboliska,[142] or *The Fatal Snow-storm*, might be added to the list. The author is given as James Barrymore, the subject is evidently Russian. The cast follows: Baron Ostroff, Brandt, Peterhoff, driver of the dog-sled, and Lowina. Whether the sources are French or German is uncertain.

We note also that Cooper again played Charles de Moor in *The Robbers*, January 7, 1818, and that the drama *Frederick the Great* was put on twice.

Summary. (Season 1817-1818.)

Pizarro, September 18, 1817, June 26, 1818.
Abaellino, September 19, 1817, April 4, 1818.
The Stranger, September 20, 1817.

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[140] Genest, VIII, 591.

[141] Genest, VIII, 606-607.

[142] A copy (Baltimore, 1833) has the title: *The Snowstorm; or, Lowina of Tobolskow.* *Cf.* p. 134.

The Virgin of the Sun, October 11, 1817.
The Robbers, January 7 (Cooper), April 11, 1818.
Of Age Tomorrow, January 24, 1818.

Uncertain Plays.

Gustav Vasa, September 17, 1817, February 23, 1818.
The Wood Daemon, September 17, 1817, February 21, 1818.
The Innkeeper's Daughter,° September 29, 30, October 2, 8, 16, 22, 30, November 4, 12, 27, December 12, 24, 1817, January 9, February 7, March 30, May 4, 22, 1818.
The Ravens,° October 6, 7, 1817.
The Slave, October 7, 1817.
The Woodman's Hut, October 9, December 31, 1817, June 19, 1818.
Columbus, October 18, 1817.
The Devil's Bridge, November 3, 11, 20, December 5, 13, 1817, March 4, 16, May 8, 1818.
The Siege of Belgrade, November 14, December 8, 1817.
Ella Rosenberg, December 20, January 3, May 12, 13, 1818.
Lowina of Toboilska (?),° January 1, 8, 21, February 2, 27, March 9, 21, June 27, 1818.
The Wheel of Fortune, January 9, 1818.
Frederick the Great, April 1, June 17, 1818.
Tekili, June 24, 1818.

The summary shows six German plays (four of Kotzebue in five performances) with nine performances in all—a very marked decrease in comparison to the preceding two seasons. English drama and opera combined with pantomimes and afterpieces such as *Cinderella* and *Little Red Riding Hood* hold the favor of the public better than the older oft-repeated plays.

Season of 1818-1819.

(August 31, 1818, to July 7, 1819.)

The number of German performances is materially increased for the season by Wallack's American tour;[143] he alone is responsible for the nine performances of *Pizarro* in which he

° Indicates that the play appears for the first time this season.

[143] Wallack remained in America playing during the years September, 1818-May, 1820.

acted Rolla. Aside from this the number is normal. Two new plays appear, one by an American authoress, but dealing so distinctly with a German theme that I have taken the liberty of treating it with the real German plays; the other an American alteration of one of the Kotzebue plays. Both of the plays seem to be distinctly American for no trace of them is found on the English stage. The first *Altorf* treats the theme of Swiss liberty. It made its appearance at an opportune moment on the stage—in February just before Washington's Birthday. At such a time, when the thoughts turned to the struggles of their fathers, the people were in a receptive mood for a drama that dealt with the fight for liberty of a nation which revolted against wrongful oppression. The subjoined long article is quoted from the New York *Evening Post* of February 23, 1819. After the introduction which informs the readers that the play is without the English stamp of approval, the writer continues: "The author is unknown—he has trusted his work to its own merits and to the unprejudiced liberality of an American audience. He trusted a tale of freedom to the only nation where the cause of Freedom may be asserted. To the subject no American can be insensible. It is an incident in the glorious struggle of the Swiss for independence. The Swiss were like our fathers—a plain and simple but virtuous, free and valiant nation. They acknowledged the Counts of Hapsburgh as their sovereigns but strictly maintained their rights, their franchises and privileges. When princes of that ambitious dynasty obtained the duchies of Austria, Swabia and the imperial crown, they began to infringe the rights of those distant vassals. The bold spirit of a free nation rose against their usurpation. The story of Tell and Gessler, are too well known to need repetition and in the fields of Sempach and Morgarten those peasants humbled the pride of chivalry and nobility and established independence. . . . The action is on the mountains of Schwitz, just after the defeat of the Austrians at Morgarten—1315. The Swiss army are still assembled under their general, Altorf, expecting a second attack. The discomfited enemy under Leopold of Austria have rallied in the neighborhood.

"Eberhard de Altorf is the son of Erlach, an old nobleman whose enlarged, philosophic, and yet enthusiastic mind, struck by the example of the old heroes of Greece and Rome, animated by his patriotic love for his country and a desire to see it free and happy, has induced him to throw up his titles and join the Republicans. He is their father, their oracle—and the soul of their councils. His stern and firm patriotism can enter into no other feelings but those of the cause which he has embraced. To that he has sacrificed his rank and fortune—and would sacrifice his life and all that he holds dear.

"Altorf with most implicit reverence for his father's views and principles, has followed the same course—and his valor and talents have raised him to the command of the Swiss armies. By his father's desires he has broken the ties dearest to his heart and renounced the hand of a young lady, his own cousin and the daughter of a nobleman attached to the cause of the imperial party and the old feudal aristocracy. He has even married the sister of one of the Swiss chieftains to prove his devotion to their party. But melancholy, visionary and enthusiastic, he nourishes in silent despair his hopeless now guilty passion. His character has those shades of weakness, of alternate ardour and despondency, gloom and enthusiasm, which afford the best subject for tragedy, for the alternate emotion of terror and pity.

"De Rheinthal, his brother-in-law, is a gallant, thoughtless soldier. He has, however, perceived the coldness of Altorf to his sister and is justly incensed at it. The character of Giovanna, the wife of Altorf is one of the happiest conceptions we have ever read.

"Rossbach, the nobleman, tries to win Altorf and Erlach back to the imperial party.

"We sincerely wish success to this beautiful production. Shall it be said that we must import for ever and ever our literature, our opinions, our fashions, from England? Our country is daily becoming more illustrious in arms and in the arts of government. It is time for the muse of tragedy to try her flight in America and we trust that she will be cheered in her progress by every American heart. We wish the play success on another

ground—It is a *republican* play and we are really tired of weeping at the sorrows of kings and queens, lords and ladies, as if our sympathy would be degraded if it ever descended below the peerage."

The play did not become popular in spite of this powerful plea. It was put on only three times during the season. The first cast was:

Abelard (sic!) (for Eberhard) de Altorf,	Mr. Wallack.
Erlach de Altorf,	Mr. Pritchard.
De Rheintal,	Mr. Simpson.
Werner, Count of Rossberg,	Mr. Robertson.
Giovanni,	Miss Johnson.
Rosina,	Mrs. Barnes.

The author or rather authoress did not remain long unknown. The drama is from the pen of Fanny (Frances) Wright.

The second new play appeared during the summer season at the Anthony Street Theatre. It is the arrangement of Kotzebue's *Sighs,* or *The Daughter,* as a comparison of the casts shows:

Sighs.	*Adelbert of Warsaw.*
Von Snarl.	
Tilman Totum.	Tilman Totum.
Hans William.	Hans William.
Adelbert, a Polander.	Adelbert (the Polish Exile).
Leopold, Louisa, Mrs. Rose.	

The full title as it reads on the announcement is: *Adelbert of Warsaw,* or *The Polish Exile.* (Altered from the German of Kotzebue by Mr. Spiller.) This play never became popular.

Among the uncertain plays we note the following new dramas: *Don Giovanni,* or *The Spectre on Horseback,* a burlesque on Mozart's *Don Giovanni, The Soldier's Return, The Recluse of the Moor* and *Adelaide,* or *The Emigrants.* Concerning the first three nothing definite could be found. *Adelaide* has its scene of action in Germany and one of the leading characters,

Count Lunenburg, is a German. This play by Sheil relates how the French Count St. Evremont with his wife and daughter, Adelaide, escape from France at the time of the Revolution and find a refuge in the domains of Albert, Count of Lunenburg.

Summary. (Season 1818-1819.)

Pizarro (Mr. Wallack), September 3, 11, 18, October 8, 1818, February 12, 20, March 30, April 7, July 2, 1819.

Abaellino, October 6, 1818.

The Stranger, October 19, December 5, April 1, 1819.

The Robbers, November 11, December 30, 1818.

Deaf and Dumb, December 21, 23, 1818.

La Perouse, June 19, 1819.

Altorf° (Fanny Wright), February 19, 24, 26, 1819.

Uncertain Plays.

Ella Rosenberg, September 19, 1818.

Tekili, September 24, 30, 1818.

The Wheel of Fortune, September 28, 1818, January 29, 1819.

The Wood Daemon, October 3, 24, 1818.

The Devil's Bridge, October 17, 30, 1818, March 17, May 10, 1819.

The Siege of Belgrade, October 26, 1818.

Columbus, November 25, 1818.

The Miller and His Men, November 25, 28, December 2, 7, 19, 1818, May 6, 20, June 28, 1819.

The Woodman's Hut, November 30, 1818, February 8, 1819.

Lowina of Toboilska (?), December 24, 1818.

Gustav Vasa, February 22, 1819.

The Blind Boy, March 1, 1819.

Don Giovanni, or *The Spectre on Horseback*, March 8, 12, 13, 20, 29, April 10, May 25, June 25, 1819.

Adrian and Orilla, April 21, 1819.

The Soldier's Return° (?), May 14, 22, 1819.

The West Indian, May 20, 1819.

The Recluse of the Moor° (?), May 31, 1819.

Adelaide, or *The Emigrants*° (?), June 2, 1819.

° Indicates that the play appears for the first time this season.

Summer Season at the Anthony Street Theatre.
(July 12 to August 13, 1819.)

Adelbert of Warsaw (An alteration of *Sighs,* or *The Daughter*[144]), July 12, 16, 1819.

The Blind Boy (Author ?), July 23, 30, 1819.

Adelmorn the Outlaw, August 6, 1819.

The total number of German plays for the season (summer season included) is seven; five of these are Kotzebue plays with seventeen performances. The total number of performances of German plays for the season is twenty.

Season of 1819-1820.
(August 30, 1819, to July 5, 1820.)

The German plays for the season are: *The Stranger, Deaf and Dumb, Pizarro, The Robbers, How to Die for Love, Abaellino, Guilt*° (first performance May 8, 1820), *Adelbert, the Polish Exile* and *The Birthday,* or *Reconciliation.* The new play of the season is a translation of Müllner's *Schuld,* which brought forth a great deal of comment in literary circles. *The Atheneum* (Boston)[145] published a long discussion of the play, which is here reproduced:

"*Guilt* (Die Schuld) a Tragedy in 4 Acts by Adolphus Müllner.

"Of all tragedies which have been brought of late years upon the German Stage, none has excited so much interest as that which is the subject of this article. The most ardent panegyrics have been lavished upon the author; he has been compared to Schiller, Goethe and even to Shakespeare.

"Mr. M. has himself protested against these exaggerated praises, with a candor which does honor to his high character; as his tragedy does to his talents.

"What is peculiarly remarkable in this piece is that, tho it seems (and is indeed considered by French critics) to be a kind of compromise between the Romantic or German and the regular or French Tragedy.

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[144] Kotzebue's *Armuth und Edelsinn.*

° Indicates that the play appears for the first time this season.

[145] *The* (Boston) *Atheneum,* Vol. II, pp. 251-2 (1818).

"The three unities are observed with sufficient strictness. The time is from evening of one day till midnight of the day following; the scene is not always in the same apartment but in the same Chateau; the action is one and very simple, being the discovery of a crime to all those who are interested in it. The author has employed no theatrical parade, no stage trick, and has observed almost rigorously the rigorous precept of Horace: *Nec quarto loqui persona laboret.*

"He has but five characters and very rarely introduces more than three at one time. The characters, however, and the execution of the piece, bring it nearly to the class of Romantic Tragedy. The intrigue is very simple; but the previous developments, which are necessary to inform the reader, are extremely complicated. The subject of the piece is fratricide; but the author, unwilling to bring it on the stage has invented the following story." (Then the plot is given in detail.)

The writer continues: "The true merit of this tragedy is in the development of the characters which are perfectly supported in the simplicity of the action, above all in the progressive picture of remorse of Hugues, and its truly terrifying effect. There is a profound and highly tragic moral in the influence which the crime of Hugues exercises on all who approach him. Nobody can be happy near him; neither his wife who reproaches herself with having entertained a guilty passion for him and who sees him a constant prey to sombre melancholy, nor the tender Jerta who adores him as she perceives that he is not happy—nor the young Otto, who seems to divine that he is the murderer of his father; lastly Valeros himself cannot find his second son without discovering in him the assassin of his eldest son. So many persons rendered unhappy by one crime really inspire that pity and that terror which according to the legislator of the stage, must purify the passions.

"Great hopes may be entertained of a poet who, having waited till the age of 38 to enter the lists, announces himself by such a beginning."

The announcement in the *Evening Post* for May 8, 1820, simply states the fact that the drama is "translated from the Ger-

man of Ad. Mulner". No author is indicated nor has any to my knowledge been suggested. In the New York Public Library there is fortunately an old *prompt* copy preserved and the author as given on the title page is W. E. Frye, Captain of Infantry in His Majesty's Service, London, with the date 1819.[146]

The partial cast as published in the *Evening Post* is given with the full lists of characters in the original and in the translation:

New York Cast.	Müllner.	Frye.
Hugo, Count of Erindur.	Hugo, Graf von Oerindur.	Hugo, Count of Erindur.
Don Valeros.	Don Valeros.	Don Valeros, Grandee of Spain, Knight of the Golden Fleece.
Elvira.	Elvira, seine Gemahlin.	Elvira, His Wife.
Jerta.	Jerta, Gräfin v. Oerindur.	Jerta, Sister to Hugo, unmarried.
No further cast published.	Otto, Elvirens Sohn.	Otto, Elvira's son by her first marriage and grandson to Valeros.
	Kolbert, Kammerdiener.	Colbert, Chamberlain to Hugo.
	Holm, Reitknecht.	Holm, Groom.
	Diener des Grafen.	Stewards, etc.

There were but two performances of this drama during the season.

Among the new plays which were noted are: *Swedish Patriotism* (another phase of the story of Gustavus Vasa), *The Wandering Boys*, or *The Castle of Olival, The Gnome King*, or *The Giant Mountains, The Forest of Rosenwald, The Youthful Days of Frederick the Great*, and *The Jew of Lubeck*.

Swedish Patriotism, or *The Signal Fire*, is a portrayal of the struggle of Gustav Vasa against the Danes. It is by W. Abbott and is said to be founded on a French original.[147] The cast

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[146] The title page reads as follows: "Dedicated, by Permission, to / Her Royal Highness, the Duchess of York / *Guilt / or the / Gipsey's Prophecy* / a Tragedy / by / Adolphus Mullner / followed by / Schiller's *Ideal* and *The Cranes of Ibycus* / translated from the original German / by / W. E. Frye. / Captain of Infantry in His Majesty's Service. / London / Printed for the author / and sold by Booser & Son, Old Broad ST. / and J. Porter, 81 Pall Mall. / 1819. / (Price Four Shillings)." In the Preface, Frye states that the translation is a free one since he used iambic verse of ten syllables instead of the "light trochaic of eight syllables" of the original.

[147] *Cf.* "Dictionary of National Biography," Vol. I.

shows Colonel Walstein, Captain Albert, Cokaski, Barnes, Ulrica and Briska. Danes: Count Cronstedt, Colonel Langstorff.

The scene in the Island of Gothland. Gustavus Vasa has taken up arms to free his country from the dominion of the Danes.

The authorship of *The Wandering Boys,* or *The Castle of Olival* is claimed by the American playwright M. M. Noah. In a letter to Dunlap[148] (July 11, 1832) he writes: "In the year 1812 Mr. Young requested me to make a play for his wife's benefit. . . . I soon produced the little piece which was called *Paul and Alexis,* or *The Orphans of the Rhine.* I was at that period a very active politician and my opponents did me the honour to go to the theatre the night it was performed, for the purpose of hissing it, which was not attempted until the curtain fell, and the piece was successful. After three years' absence in England and Africa, I saw the same piece performed at the Park under the title of *The Wandering Boys* which even *now* (1832) holds possession of the stage. It seems Mr. Young sent the manuscript to London, where the title was changed, and the bantling cut up, altered and considerably improved." The cast shows all French characters: Count de Croissy, Justin, Paul, Lubin, Hubert and the Baroness. Oulton[149] states that it is taken from the French, so it is questionable whether it deserves a place in this paper at all.

More important is the after piece (largely pantomimic) called *The Gnome King,* or *The Giant Mountains,* a play founded on a German legend, the scene of which is in the Riesengebirge. The characters are: Duke Klopsteinschloffngrozen (a sovereign prince of Silesia), Baron Flonck, his Lord Chamberlain, Duke Sigismund, a sovereign prince of Germany (engaged to marry Stella), Zauberstarf (a Rosicrusian cabalist), Umbriel, the Gnome King, Duskobrant (a gnome), Princess Stella (daughter to Duke Klop.), Lady Brinhilda, favorite lady-in-waiting. The Princess after supper goes to bathe in a brook near the Giant Mountains and the Gnome King carries her off to his dominions.

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[148] Dunlap, p. 382.
[149] Genest, VIII, 423.

The Forest of Rosenwald is an alteration of *Raymond and Agnes,*[150] which has been mentioned in this paper. Another title by which an arrangement of this same episode in Lewis' *Monk* is known is *The Bleeding Nun.*

Frederick the Great is the subject of another drama probably of French origin.[151] The title reads: *The Youthful Days of Frederick the Great, founded on an historical fact of Frederick William and his son (afterwards Frederick the Great).* The cast is: Frederick William of Prussia, the Prince Royal (contracted to Christine), Baron Kniphausen (Chancellor of State), Count Seckendorff (Austrian Ambassador), Bibrack, an old Soldier, Christine (Archduchess of Austria), and Justine (daughter of Bibrack), Lieutenant Anhalt. The Prince is discouraged by the severity of his father and plans to flee from Prussia. Anhalt and Bibrack assist him. The King, however, discovers the design and puts his own son into prison, whence by the aid of Bibrack he escapes. The King on his daily walk passes very close to the escaped Prince; the latter by a clever trick evades his father. Suddenly a pistol shot is heard and the Chancellor informs his master that the Prince has shot himself. The drama ends with the pardon of the young Prince.

The play was never popular yet it lived for a number of years, until other dramas centered about Frederick the Great took its place.

The Jew of Lubeck, or *The Heart of a Father* is said to be by Milner; where he received his suggestion of the theme is uncertain. The drama deals, as might be inferred from the title, with nearly all German characters. The Jew is in reality Count Donamar, an Austrian nobleman, who to escape punishment as a traitor, fled to Lübeck and assumed the character of a Jew. The complete cast is as follows: The Jew, Young Donamar, Von Fursten (servant to the Jew), Magliano and Stefano (villains), Lindor, Prince Frederick of Austria, Jella (daughter of Von

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[150] *Cf.* announcement in *Evening Post,* April 26, 1820.

[151] *Cf.* "Dictionary of National Biography," Vol. I (Under Abbott); also Genest, VIII, 653.

Fursten), and Rosa. This completes the list of new plays for the season—a larger and more interesting list than we have had since the early days of the Kotzebue rage.

Summary. (Season 1819-1820.)

The Stranger, September 18, 1819, March 11, 1820.

Deaf and Dumb, October 20, 1819, April 10, 1820.

Pizarro, October 27, December 13, 1819, February 22 (one scene),[152] March 20 (with Mr. Brown of Boston), May 10, May 18 (4th and 5th Acts),[153] 1820.

The Robbers, November 12, 1819.

How to Die for Love, December 10, 31, 1819.

Abaellino, March 6, April 15, 1820.

Guilt,° May 8, 13, 1820.

Adelbert, the Polish Exile (Anthony Street Theatre), June 14, 22, 1820.[154]

The Birthday, or *The Reconciliation* (Anthony St.), July 3, 1820.

Uncertain Plays.

The Blind Boy, September 2, October 15, 1819.

The West Indian, September 8, 1819, May 4, 1820.

The Innkeeper's Daughter, October 6, 1819, March 30, May 9, 1820.

The Jew of Lubeck,° October 8, 12, 1819.

Adrian and Orilla, October 16, November 11, 1819, March 7, April 8, May 3, 1820.

The Miller and His Men, October 16, November 11, 1819.

Ella Rosenberg, October 28, 1819, March 28, 1820.

Woodman's Hut, November 5, 22, 1819, March 3, 1820.

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[152] At a Benefit for the Charleston sufferers at Washington Hall. One scene from *Pizarro* was given, one from *Alfonso,* and three from *Barbarossa.*

[153] For the Benefit of Mr. Wallack. Selections from the *Merchant of Venice* and other plays with the fourth and fifth Acts of *Pizarro* were given.

° Indicates that the play appears for the first time this season.

[154] On May 25 before the performance the Park Theatre was destroyed by fire; performances were, however, resumed May 29 at the Anthony Street Theatre, which had been idle. The Anthony Street Theatre continued to do service until the summer of 1821, when it was torn down; the New Park Theatre was completed in time for the opening of the season of 1821-1822.

Swedish Patriotism,° December 1, 2, 7, 16, 1819, March 25, May 13, 1820.

Lowina of Toboliska, December 6, 1819, February 29, 1820.

Gustav Vasa, February 22, 1820.

The Wandering Boys, or *The Castle of Olival,*° March 16, 18, 23, April 6, 12, 21, May 5, July 3, 1820.

The Wood Daemon, March 17, April 18, 1820.

Adelgitha, April 4, 1820.

Mary, the Maid of the Inn=Innkeeper's Daughter, April 5, 1820.

The Gnome King,° or *The Giant Mountains,* April 14, 22, May 2, 20, 1820.

The Forest of Rosenwald,° April 26, 29, May 4, 17, 1820.

The Youthful Days of Frederick the Great,° May 1, 1820.

Matrimony, May 22, 1820.

The summary shows nine German plays with but nineteen performances[155] during the season; six of the nine plays and fourteen of the performances are of Kotzebue.

Season of 1820-1821.

(September 4, 1820, to July 6, 1821.)

A decided reaction from the German interest of the preceding season is noticeable. There are no new German plays to report, and of the uncertain ones most seem to be of French origin, at least the characters concerned bear French names. Only four German plays are put on: *The Stranger, How to Die for Love, Fraternal Discord* and *Abaellino.* They had a total of eight performances.

The most popular among the uncertain plays are *The Wandering Boys* and a new drama by J. Howard Payne called *Therese,* or *The Orphan of Geneva.* The Swiss setting is counterbalanced by the fact that the play is very evidently an adaptation from the French, which is apparent from the cast of characters and from the author's preface.

We note also the revival of *The Slave* by Morton.[156]

° Indicates that the play appears for the first time this season.

[155] The one scene (February 22) is not included.

[156] Among the plays listed is a new one, *The Fortune of War*—the names in the cast are clearly used for ridicule. They are: Captain Greenstock, Alltop,

Summary. (Season 1820-1821.)

The Stranger, September 13, December 27, 1820, March 9, 1821.

How to Die for Love, October 19, 30, December 22, 1820.

Fraternal Discord, March 3, 1821.

Abaellino, April 23, 1821.

Uncertain Plays.

The Wandering Boys, September 14, 21, October 3, 13, 25, November 15, 1820, March 9, May 10, 1821.

Adelgitha, October 16, 1820, April 24, May 26, 1821.

The Fortune of War,°[156] November 18, 27, 1820.

Ella Rosenberg, November 21, December 23, 1820, June 7, 1821.

Travellers Benighted, or *The Forest of Rosenwald,*° January 1, 5, February 22, March 6, 29, May 16, June 16, 1821.

Gustav Vasa, February 22, 1821.

The Wheel of Fortune, April 21, 1821.

Therese, the Orphan of Geneva,° April 30, May 2, 4, 8, 22, June 9, 13, 1821.

The Slave, May 19, June 29, 1821.

The Woodman's Hut, June 4, 15, 1821.

Matrimony, June 15, 20, 1821.

Tekili, June 22, 30, 1821.

Four German plays in eight performances.

Season of 1821-1822.

(September 1, 1821, to July 6, 1822.)

With this season the New Park Theatre begins its career. The list of plays for the season is an unusually large one, and they have more nearly an equal number of performances. The American stage was in very close touch with the English, particularly the London stage. It is necessary to cite only a few

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Farmer Gruntum, *Vanderscamp,* Mrs. *Toughindorf* and Adela. The play probably does not treat of anything German but is interesting in showing that the Germans were used either as villains or as the butts of the English jokes.

° Indicates that the play appears for the first time this season.

dates to show how quickly the plays which had been performed in London were put on in New York. *Matchbreaking*, one of the season's novelties, was first acted at the Haymarket Theatre September 20, 1821; December 19, 1821, it was staged in New York. *The Two Pages of Frederick the Great* was given at the Covent Garden Theatre December 1, 1821, in New York April 19, 1822. *Adeline, the Victim of Seduction*, was first performed at the Drury Lane Theatre February 9, 1822; it was played in New York May 1, 1822. These few illustrations serve to show how closely the English stage was still followed. On the other hand, new life is apparent in the purely American plays and farces which begin to come in in noticeable numbers. American history is reflected in the greater part of them, *e. g., The Green Mountain Boys, Marion, the Hero of Lake George, The Spy* (from Cooper's novel), *The Siege of Tripoli, The Grand Tour,* or *The Stop at Rochester,* and *Oh, Yes,* or *The Constitution.*

There were no new German plays. Among the plays that may show some German influence we find four new ones: *Matchbreaking, Adeline,* or *The Victim of Seduction, Fredolpho* and *The Two Pages of Frederick the Great.*

Matchbreaking by Kenney has the following characters: The Prince, Baron de Stromberg, Count de Fallowitz, Edgar, Theodore, Emma, The Baroness and Paulina. The Prince is introduced into the family of the Baron as Professor Hoffman of Göttingen. His true identity is not revealed until a present which he has sent to Emma arrives.

In the play entitled *The Two Pages of Frederick the Great* we have in dramatic form the anecdote of the page who was discovered sleeping by the king. Frederick places a rouleau of money in the pocket of Augustus, the sleeping page. The dishonest page, Theodore, claims that he had just lost the very same rouleau. The characters concerned are Frederick the Great, Phelps (hotelkeeper), Theodore, Augustus, Madame Phelps, Madame Ritzberg (the mother of Augustus) and Caroline, her daughter. As was the case with the other plays about Frederick the Great, this play also is taken from the French. It was adapted to the English stage by Poole.

A drama by John Howard Payne called *Adeline,* or *The Victim of Seduction*[157] also "altered from the French and adapted to the English stage"[158] plays in *Germany.* The characters are: Prince Durstein (the sovereign's favorite prime minister), Count Wilhelm, his son, Baron Rimberg, Dorlin, Kertzler (the gardener), Gratz (Wilhelm's valet), Adeline (Dorlin's daughter), Countess Blanche (wife of Wilhelm).

Fredolpho, too, a drama by an Englishman (Maturin) treats a subject related to the German—in the manner of a *Tell,* namely a struggle of the Swiss against tyranny. Fredolpho, a noted Swiss patriot of the fourteenth century, who has murdered the father of the present Austrian governor, Wallenberg, is the hero. Wallenberg, however, does not know the murderer of his father until he sues for the hand of Urilda, the daughter of Fredolpho. He is refused and at the same time learns of Fredolpho's deed The latter is imprisoned, but rescued from death by the aid of Adelmar and the Swiss party. The characters are: Fredolpho, Wallenberg (Austrian Governor of Switzerland), Adelmar and Urilda, the daughter of Fredolpho. The scene is near St. Gothard, but the third act shifts to Altdorf.

Concerning a possible fifth play, *The Russian Imposter,* nothing but the cast and the fact that it was a musical comedy could be found. The cast from Ireland[159] is as follows: Colonel Pisberg, Duke Zamoski, Osco, Pugatcheff, Lowdoberg, Kiski, Rosa, Adela, Liska.

Summary. (Season 1821-1822.)

The Robbers, September 15, 22, October 16, November 15, 1821, January 4, April 9, May 18, June 29, 1822.

The Stranger, September 20, 1821, January 26, March 2, 1822.

How to Die for Love, October 1, 10, November 20, 1821, April 1, 1822.

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[157] In the Clothier Collection of the Library of the University of Pennsylvania.

[158] *Cf.* the title-page.

[159] Ireland, I, p. 400.

Abaellino, October 4, December 31, 1821.

The Virgin of the Sun, November 7, 17, December 12, 1821.

Pizarro, November 21, 28, 1821, January 29, February 20, June 12, 1822.

Lovers' Vows, January 18, 1822.

Fraternal Discord, May 8, 10, 1822.

The Stranger, July 6, 1822. (At the City Theatre, formerly Broadway Circus.)

Uncertain Plays.

The Wandering Boys, September 11, October 16, December 3, 29, 1821, March 13, May 18, June 15, 1822.

Matrimony, September 12, October 31, December 17, 1821, March 15, May 15, July 5, 1822.

Tekili, September 27, October 23, 1821.

The Forest of Rosenwald, September 28, October 6, 24, November 22, December 20, 1821.

The Slave, October 3, 1821.

The Devil's Bridge, October 17, 29, November 14, 1821, January 28, April 10, 1822.

The Siege of Belgrade, October 22, 1821.

Matchbreaking,° December 19, 22, 1821.

The Innkeeper's Daughter, December 19, 21, 26, 1821, January 3, 12, February 7, March 2, 28, 1822.

Valentine and Orson, December 27, 1821, January 25, June 13, 1822.

Lowina of Toboliska (?), January 9, 22, March 18, 1822.

The West Indian, March 5, 1822.

Adelgitha, March 15, 1822.

The Two Pages of Frederick the Great,° April 19, 23, May 9, 26, June 18, July 6, 1822.

The Russian Imposter° (?), April 29, 1822.

Adeline, or *The Victim of Seduction,*° May 1, 2, 7, 30, July 1, 1822.

The Exile of Siberia,[160] May 20, 25, June 13, 1822.

The Woodman's Hut, May 22, 31, June 8, 22, 1822.

° Indicates that the play appears for the first time this season.

[160] *The Exile* was revived in England during this season, then in America.

The Hero of the North, May 24, June 1, July 5, 1822.
Fredolpho,° June 14, 18, 1822.
The Miller and His Men, June 14, July 2, 1822.

During this season there were eight German plays (all old and well-known ones) performed twenty-nine times. *The Robbers* leads in number of performances, having eight, while *Pizarro,* the most popular of the Kotzebue plays, has five.

Season of 1822-1823.
(September 9, 1822, to July 4, 1823.)

The company began performances in the Broadway Circus because the yellow fever was raging in the vicinity of the Park Theatre. Not until November 2 did the latter place of amusement open its doors. The season on the whole is not interesting —there is a lack of novelties among the German plays, and but two pantomime plays among the plays which might show German influences. There are two revivals of older plays—one revised to suit the popular demands for a pantomime and the other performed under the English title, *The Birthday,* or *The Veteran Tars.*[161] *La Perouse* as a pantomime holds the stage for a number of years.

The new uncertain plays are *All in the Dark,* or *The Banks of the Elbe,* and *The Blood Red Knight.* No trace of the first play could be found—there is no copy in the New York libraries and none of the histories of the stage mention a drama by that name. *The Blood Red Knight* is also without identification; no cast was printed and Ireland merely gives the date of what he assumes is the first performance.[162]

The German plays for the season are: *The Stranger, How to Die for Love, The Robbers, Abaellino, Pizarro, Fraternal Discord, The Virgin of the Sun, Of Age Tomorrow* and during the summer *La Perouse,* at the Broadway Circus; *The Birthday,* or *The Veteran Tars,*° at the Chatham Garden.

° Indicates that the play appears for the first time this season.

[161] Title of an English translation of Kotzebue's *Der Bruderzwist,* which is better known on the American stage in Dunlap's version *Fraternal Discord. Cf.* p. 41 of this paper.

[162] Ireland gives January 11, 1828, as date of first performance. Ireland, Vol. I, p. 582.

Summary. (Season 1822-1823.)

The Stranger, September 12, October 1, 1822, January 6, 1823.

How to Die for Love, September 18, 1822, January 10, May 2, 1823.

The Robbers, October 17, November 19, 1822, June 14, 1823.

Abaellino, October 26, 1822, July 3, 1823.

Pizarro, October 28, December 21, 27, 1822, February 7, 22,[163] 1823.

Fraternal Discord, February 1, 1823.

The Virgin of the Sun, April 19, May 17, 1823.

Of Age Tomorrow, May 31, 1823.

Summer Season.

La Perouse (Broadway Circus), July 1, 3, 4, 7, August 16, 1823.

The Birthday, or *The Veteran Tars* (Chatham Garden), July 14, 17, 1823.

Uncertain Plays.

The Wandering Boys, September 13, October 3, November 16, 1822, April 26, 1823.

The Slave, September 25, October 25, 1822, May 10, 1823.

The Hero of the North, October 4, December 17, 1822.

The Siege of Belgrade, October 7, 15, 1822, April 15, 1823.

The Innkeeper's Daughter, October 8, 17, November 23, 1822, January 20, February 19, 1823.

Adeline, or *The Victim of Seduction,* October 11, 24, 1822.

The Miller and His Men, October 18, 26, November 12, December 14, 1822, April 22, 1823.

The Devil's Bridge, October 21, 29, 1822, March 6, May 21, 1823.

The Forest of Rosenwald, October 23, 31, 1822, January 4, May 20, June 10, 1823.

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[163] *Pizarro* and *The Woodman's Hut* have the honor of forming the entertainment for Washington's Birthday.

The Woodman's Hut, November 25, December 18, 1822, February 22, March 19, April 29, May 23, June 21, 1823.

All in the Dark, or *The Banks of the Elbe*° (?), December 5, 20, 1822.

Columbus, December 5, 1822, April 10, 1823.

The Wood Daemon, December 31, 1822, January 3, 9, 21, February 6, 20, April 21, May 28, 1823.

Adelgitha, March 25, May 1, 1823.

Tekili, April 12, June 19, 27, 1823.

The Exile of Siberia, June 18, July 2, 1823.

Summer Season.

Matrimony (Broadway Circus), July 10, 1823.

The Blood Red Knight° (?), August 4, 5, 6, 7, 8, 9, 28, 1823. (Broadway Circus.)

There were eight German plays presented in twenty performances during the regular season. *Pizarro* has more performances than any other single play and also has the distinction of being chosen for February 22. During the summer we note the revival of *La Perouse* and the performance of the English translation of *Der Bruderzwist;* the former had five performances and the latter two, thus making the total number of plays ten and the number of performances twenty-seven.

CHAPTER IV.

Season of 1823-1824.

(September 1, 1823, to July 5, 1824, at the Park.)

An unusually large number of performances are recorded, owing to the popularity of the two summer theatres, Broadway Circus and The Chatham Garden Theatre, which was opened May 17, 1824. For a time, May, June and part of July, three daily performances were offered to the public. There are German plays to record at each of the three play-houses—of course the old favorites were given at each of the theatres, but the unquestioned success of the season was *Undine,* or *The Spirit of the Waters,* which was brought out at the Park November 25, 1823, and played exclusively in that theatre during this season.

° Indicates that the play appears for the first time this season.

Fouqué's *Undine* (1811) had been translated by Soane into English as early as 1818;[164] the dramatic form appears in 1823. From the very first the play was popular as its twenty-one performances during the first season will attest. The weirdness of the play with the elaborate staging and water-effects helped no doubt in a great measure to attract the public. The following comment from the *New York Mirror and Ladies' Literary Gazette* (December 6, 1823) gives a short résumé of the plot: "The new drama *Undine,* or *The Spirit of the Waters,* is becoming quite popular, and we are bound to say deservedly so. The eye is delighted with the spectacle.

"*Undine* is the production of Mr. Soane, who in his various dramatic works gives ample evidence of a mind of no ordinary capacity. . . . Undine, the heroine, is a character hard to define though herself mortal, she equally arrests the love of the grim Kuhleborn, the Waterking, and the gallant knight, Sir Huldbrand. The Rosicrucian Seer is her mysterious protector against the arts of Kuhleborn, who is aided by a goblin spirit of the 'Gilpin Homer' class, who at his pleasure, is either mortal or a 'goblin-fiend.'

"The most striking scene in the piece is the one in which the tributary waters of Kuhleborn are called forth by his sprite emissary, to impede the union or meeting of Undine with Sir Huldbrand. The waters are made to rush tempestuously across the stage, producing an effect never before attempted on our boards."

The first performance of this very popular drama took place November 25, 1823, with the following cast:

New York Cast.		Characters in Fouqué's Tale.
Sir Huldbrand of Ringstetten,	Mr. Simpson.	Huldbrand, Ritter v. Ringstetten.
Walter (a fisherman),	Mr. Kent.	Fischer.
Bridget (his wife),	Mrs. Wheatley.	Seine Frau.
Undine,	Miss Johnson.	Undine.
Bertalda,	Miss E. Placide.	Bertalda.
The Water King (Kuhleborn),	Mr. Clarke.	Der lange weisse Mann.
The Goblin Sprite,	Mr. Ried.	Das Männlein im Walde.
The Rosicrucian Seer,	Mr. Woodhull.	Ein Priester.

[164] *Cf.* Wilkens, p. 199, Nos. 179 and 180. "*Undine: a Tale from the German,* Boston, 1824, and Philadelphia, 1824. Possibly a Reprint of: *Undine,* translated from the German by G. Soane, London, 1818."

A second German production which did not attract the general attention of the public as much as *Undine* is the opera *The Marriage of Figaro,* by Mozart, adapted to the English stage by Bishop. Its first performance in English in America was at the Park May 10, 1824. The music pleased the audience, if we may believe the report in the *Evening Post:* "This splendid opera was performed for the first time in this country on Monday evening (May 10, 1824), in a manner which surpassed all expectations and which reflects the greatest credit upon the manager. It was the best musical entertainment we have ever enjoyed. The splendid choruses and finales and the songs and duetts of Mozart were performed with uncommon effect; and the audience evinced by their attention and applause that they knew how to appreciate them."[165]

The opera was first cast as follows:

Count Almaviva, Figaro, Fiorella, Antonio, Cherubino, Countess, Susana, Barbarina.[166]

Another drama which plays in Germany, although the subject was perhaps suggested by the visit of LaFayette to America in 1824. The play was intended to draw American audiences, but after two performances it failed. The *New York Mirror and Ladies' Gazette*[167] brings notices of it which are enlightening: *"La Fayette at Olmutz.* It (the play) is founded on the daring and partially successful attempt of an American gentleman[168] and a Hanoverian, by the name of Bollmann, to rescue LaFayette from the long imprisonment in Olmutz (Germany)."

The same paper in the issue of February 28, 1824, adds the subjoined note: "The author supposes that the Governor of Olmutz has a lovely daughter called Ellen, who has been for some time residing with a maternal aunt at Vienna and who has just returned home in company with her aunt, when the piece commences. During her visit at Vienna, Ellen has exchanged hearts with the young American, Huger, who danced with her at a ball

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[165] New York *Evening Post* for May 12, 1824.

[166] Ireland, Vol. I, p. 429.

[167] New York *Mirror and Ladies' Literary Gazette,* February 21, 1824.

[168] The name is given as Mr. Huger.

given by her uncle, the Baron de Berern. She has now returned to Olmutz on the same day that Huger and Balman (sic!) had entered it *incog.* for the purpose of executing their scheme of liberating La Fayette."

The author of the drama as given in New York is Samuel Woodworth; a play by the same title was performed in Philadelphia, in September, 1824, the author, however, is Walter Lee, Esq.[169]

Three other new plays are of uncertain origin; they are in all probability pantomimic in character. The titles are: *Sisters*, or *The Heroines of Switzerland*, *The Merry Swiss Peasants* and *The Fisherman's Hut*. All were produced at the Broadway Circus and no cast can be found.

Summary. (Park Theatre, Season 1823-1824.)

Pizarro, October 13, 21, December 24, 1823, March 16, June 7, 1824.

Undine, The Spirit of the Waters,° November 25, 27, December 2, 4, 9, 11, 16, 30, 1823, January 17, 29, February 10, 19, March 16, 26, April 22, 23, May 4, 12, 25, June 10, July 2, 1824.

Fraternal Discord,[170] December 9, 1823, April 20, 1824.

The Robbers, March 20, April 22, 23, 1824.

How to Die for Love, April 14, 1824.

The Marriage of Figaro,° May 10, 14, 21, June 1, 8, 1824.

Uncertain Plays.

The Innkeeper's Daughter, September 16, November 4, December 13, 1823, March 20, 1824.

The Exile of Siberia, October 31, 1823, February 3, 1824.

The Devil's Bridge, November 5, 10, 1823, March 15, 1824.

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[169] *La Fayette: or The Fortress of Olmutz:* / A Melodrama / in / Three Acts / Founded on events in the life of General La Fayette / By / Walter Lee, Esq. / Philadelphia / 1824. The play is said to have been written in three days.

° Indicates that the play appears for the first time this season.

[170] The New York *Mirror and Ladies' Literary Gazette*, in commenting on the performance of December 9, 1823, calls *Fraternal Discord* one of the best comedies in the English language. "It is with regret that we find the legitimate drama thrown aside and in its place substituted such trash as *Tom and Jerry,* etc. . . . Since writing the above, we have witnessed one

Ella Rosenberg, November 6, 20, 1823, February 14, 1824.

Adeline, or *The Victim of Seduction*, November 18, 1823, May 14, 1824.

The Wandering Boys, November 22, December 20, 1823, January 29, April 26, May 6, 14, 1824.

Matrimony, December 1, 1823, March 13, 1824.

The Siege of Belgrade, December 31, 1823.

Swedish Patriotism, January 1, 3, 27, February 12, 27, March 19, April 6, 1824.

Lowina of Toboilska, January 1, 15, February 20, March 23, 1824.

The Slave, January 22, 1824.

The Wood Daemon, February 5, 1824.

La Fayette,° or *The Castle of Olmutz*, February 23, March 23, 1824.

The Woodman's Hut, February 25, March 29, May 1, June 1, 1824.

The Blind Boy (?), May 28, 1824.

The Miller and His Men, February 28, 1824.

Plays at the Chatham Garden Theatre.

The Stranger, June 3, 26, August 14, 1824.

Of Age Tomorrow, June 2, July 1, August 25, 1824.

How to Die for Love, June 18, July 17, 1824.

Abaellino, July 20, 1824.

Matrimony, May 24, June 23, 1824.

Adelgitha, June 8, 1824.

The Point of Honor, July 3, 15, 1824.

Ella Rosenberg, June 10, 1824.

The Devil's Bridge, June 18, July 3, 1824.

Adrian and Orilla, August 21, 1824.

Plays at the Broadway Circus.

La Perouse, June 4, 5, 30, July 28, 29, 1824.

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of the best comedies in the English language: we mean *Fraternal Discord*, which was presented this evening and received with much well-merited applause." (New York *Mirror and Ladies' Literary Gazette*, Vol. I, p. 158.)

° Indicates that the play appears for the first time this season.

The Blood Red Knight, May 19, 20, 1824.

The Miller and His Men, May 24, 25, 26, August 11, 1824.

Valentine and Orson, May 28, 29, August 6, 1824.

The Blind Boy (?), June 9, 10, 1824.

Sisters, or *The Heroines of Switzerland,*° June 16, 17, August 23, 1824.

The Merry Swiss Peasants,° July 14, 15, 16, 17, 23, 24, 1824.

The Fisherman's Hut, August 9, 10, 1824.

Tekili, August 12, 1824.

The Devil's Bridge, August 16, 18, 1824.

The success of *Undine* materially increases the totals for the Park Theatre; it alone has twenty-one performances. The number of German plays is less than usual; six plays in thirty-six performances. *Pizarro* still maintains its popularity, while the number of performances for *The Robbers* decreases.

At the Chatham Garden Theatre the German plays form an important part of the season's offerings. Four are represented in nine performances, the three Kotzebue dramas being the more popular. *The Stranger,* played June 3, called forth the following comment:[171] "This interesting production from the muse of Kotzebue, altho somewhat tinctured with German extravagance, must always be a favorite. The author has so happily blended the divine influence of religion upon the hearts of Love, in defiance of the stoical opinions of a mis-judging world, that its representation carries along with it the fascination to a sensitive mind, the intents of which, could they be observed, would in the judgment of many, greatly diminish the effects generally attendant on the least aberration from female propriety, where fault oftener generates from an overwhelming effervescence of passion than from deliberate error. But as it is not our design to discuss the merits of a play so sanctioned by public approbation as to describe the ability of its representations, further remarks on this head might be deemed obtrusive. We only add in the language of the immortal bard—

> " 'Who by repentance is not satisfied
> Is not of heaven nor of earth.' "

° Indicates that the play appears for the first time this season.

[171] From the New York *Mirror and Ladies' Literary Gazette* for June 12,

A minute criticism of the actors follows. The play must have appealed to the writer and to the public to cause such a high tribute to be paid to it.

The season at the Broadway Circus brings but one play (in pantomime form), *La Perouse,* in five performances.

In combining the totals of the three theatres for their various seasons, we find that from September, 1823, to September, 1824, nine different German plays were given in forty-five performances—the plays are for the most part by Kotzebue (three being excepted: *The Robbers, Abaellino* and *Undine*); that *Undine* has nearly one-half of the whole number of performances to its credit.

Season of 1824-1825.

(August 30, 1824, to July 5, 1825.)[172]

During this long and busy season there are not as many German plays to be noted as might be expected, but the number of plays related to the German or showing German influence is very large. Two regular theatres during the whole season increase the length of the lists and even the summer season adds its contribution. The Chatham Garden Theatre developed into a formidable rival of the New Park, and as in the preceding year seems to favor the strong plays of Kotzebue. It is interesting to note that certain plays have retained their attraction for the public: *Pizarro, The Robbers, Lovers' Vows, Of Age Tomorrow,* and *How to Die for Love* may always be expected among the season's offerings. Some of the later plays are more ephemeral—as is the case with *Undine.* We remember its astonishing success during the preceding season and wonder that it does not appear again in the following year.

The Park brings out the successful German novelty of the season: Weber's *Freischütz.* Although sung in English the German title is retained in all the announcements, with the umlaut omitted. The opera immediately attained popularity—but few

[172] These dates are for the Park; the other theatres had no set season up to this time. They began as Summer Theatres and then continued as long as the public attended. The Chatham Garden Theatre closed March 2, 1825, and reopened under the name "Chatham Theatre." The stage machinery was considered better than that at the Park.

dissenting voices were raised against it. The first performance of *Der Freischutz* took place at the Park Theatre March 2, 1825. The *Ladies Literary Gazette*[173] is loud in its praises of the work: "On Wednesday eve, Mar. 2, for the first time in America was produced the long-talked of, much-to-be-admired and never-to-be-surpassed operatic drama of *Der Freischutz,* or *The Wild Huntsman of Bohemia.* . . . The music was uncommonly fine and we have no doubt that the piece is calculated to please, but without meaning to detract from the merit of the manager, we must venture an opinion that it is too powerful for our company to perform."

The *American Athenaeum* a little more than a month later, classes it with the undesirable works that had driven from the stage the legitimate drama as we have previously intimated. "Sound and not *sense* appears to have been the prevailing attraction lately at our Theatre, though, indeed, one of the pieces that have been most successful should most properly be called a sight. We should be inclined to think that the inhabitants of this city had been attacked with what we should call a *goblin*-mania and a *fairy*-mania, if we were to judge from the avidity with which audiences have attended the repeated representation of *Der Freischutz* and *Cherry and Fair Star,*[174] while some of our best comedies have been comparatively neglected; this, we think, does not portend a very *refined* taste in our amusement-loving public; but so it has been; the managers have found these pieces to produce profitable harvest although they appear to be vehicles for conveying the fewest ideas possible; painted groves and castles, moons that shed no light and ignited waters; shadows of shades, double drum and loud bassoon, have triumphed but we trust only for a time, over the legitimate drama; but we think in all this the managers who live 'by pleasing' are not to blame, they, in common with the rest of mankind are not exempt from the influence of self interest, and the mere reputation of deserving reward for presenting the best specimens of the tragic or comic

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[173] New York *Mirror and Ladies' Literary Gazette,* II, p. 263.

[174] *Cherry and Fair Star,* an Oriental legend in pantomimic form.

muse, without receiving it, would be but empty remuneration."[175]

The fear of lowering the already depraved taste of the public did not hinder this same *American Athenaeum* from publishing the entire story of *Der Freischutz* for the benefit of its readers and perchance to add to its list of subscribers. The story is entitled *Der Freischutz,* or *The Magic Balls,* from the German of A. Apel.[176] The articles are too long to be reproduced here, but the list of characters will be given: Bertram (forester), Anne, his wife, Catharina, his daughter, William, his clerk, who becomes Der Freischutz, Robert, Rudolph, a soldier, A Huntsman with a wooden leg.

The partial New York cast published in the *Evening Post* (March 2, 1825) is:

Wilhelm,	Mr. Keene.
Bertha,	Miss Kelly.

The complete cast for the first performance follows (Ireland, Vol. 1, p. 438):

Baron Ottokar,	Mr. Lee.
Conrad,	Mr. Woodhull.
Caspar,	Mr. Clarke.
Wilhelm,	Mr. Keene.
Killian,	Mr. Hilson.
Christopher,	Mr. Placide.
Herman,	Mr. Kent.
Hans,	Mr. Richings.
Hermit,	Mr. Foot.
Matthew,	Mr. Bancker.
Wild Huntsman,	Mr. Reed.
Bertha,	Miss Kelly.
Linda,	Mrs. De Luce.
Marian,	Mrs. Bancker.

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[175] The *American Athenaeum,* Vol. I, p. 15.

[176] The *American Athenaeum,* Vol. I, pp. 386-388, 397-399, 408-9. Six versions exist. *Cf.* Genest, IX, 284.

The novelty wears off during the next few years, but even so *Der Freischutz* does not disappear from sight. It certainly brought German music into more prominence than it had attained through the concerts that were given from time to time and was vastly more influential than *The Marriage of Figaro.*[177]

Three new plays that give evidence of some German origin or influence were brought out at the Park Theatre in this season. They are: *The Floating Beacon, Alasco* and *Presumption,* or *Frankenstein.*

The subtitle of *The Floating Beacon* is *The Norwegian Wreckers;* to judge from the characters, the Germans play quite as great a rôle as the Norwegian element. The cast is as follows: Angerstorf, Junk (a British sailor), Frederick, Weignstadt, Mariette (Woman of the Beacon) and Christine (daughter to Weignstadt).

Alasco by Shee plays in Poland. Again the German element has an important place in the drama. Baron Hohendahl, the German governor of a Polish province, quells the revolt of a young Pole, Alasco. The characters are: Alasco, a young Polish nobleman, Colonel Walsingham, an Englishman in the Prussian service, Baron Hohendahl, Governor of a Polish province, Conrad, the foster-brother and friend of Alasco, the Prior and Amantha, Walsingham's daughter. The play was barred from the English stage on account of its revolutionary sentiments.[178]

We now come to a play which seemingly has more of the German influence in it—*Frankenstein,* or *Presumption.* It is said to be founded on a German tale and relates how an experimenter contrives to make and animate a man-monster. Mrs. Shelly's work entitled "Frankenstein, or The Modern Prometheus" treats the same subject.[179] The play was too horrible to become popular, but the moral was considered excellent. *The Ladies' Literary Gazette*[180] gives a synopsis of the plot.

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[177] *Cf.* p. 108 of this paper.
[178] Genest, X, p. 243-44.
[179] Genest, IX, p. 260.
[180] New York *Mirror and Ladies' Literary Gazette,* January, 1825.

"The story of the drama is founded on a German tale. . . . A student by the name of Frankenstein has discovered after intense study the secret of endowing a form of his own construction with human life. He constructs a figure, which he animates but, struck with dismay at his impious act and terrified at the monstrous being he has formed, he flees from his study. The demon endowed with gigantic strength, bursts through the door and stands before the appalled student. The demon approaches when Frankenstein seizes a sword and aims a blow at him which he receives on his arm, breaking the sword. He then clutches Frankenstein by the throat, throws him down and ignorant of his danger or situation, dashes through the window.

"In the course of the drama, the demon, whether his actions are good or evil, is pursued by the enmity of the other characters and the revenge of Frankenstein, till, maddened by repeated wrongs, he murders his creator's younger brother and his intended bride. At length meeting with Frankenstein on the ridge of a glacier, a rencontre takes place, a pistol is fired, an avalanche falls and buries both monster and his creator beneath a mountain of snow—a just reward for impious presumption."[181] The great merit of the play in the eyes of all the critics seems to have been its good moral—that the human being should not attempt to pry into that which has been closed to him by his Creator.

At the Chatham Garden Theatre or (after May 9, 1825) the Chatham Theatre, no new German play is put on, but two and possibly three plays are under German influence. These are *Melmouth, The Ruffian Boy* and *The Sawmill* (?).

Melmouth (Melmoth ?) was played but once, February 4, 1825, and the partial cast available shows two names: Melmouth and Walberg. It is possible that in the first announcement the title of the new play was misspelled and that it really should be as indicated above, Melmoth.[182] This play is founded on the novel "Melmoth the Wanderer" by Maturin, which in a review the *Saturday Magazine* calls a direct adaptation from Goethe's

[181] Another long account of Frankenstein is in the *Minerva,* or *Literary, Entertaining and Scientific Journal,* Vol. II (1825), p. 233.

[182] Thus it is indexed in Ireland.

Faust. "The novel is not taken from any sermon but from the *Faustus* of Goethe, upon which in our 8th number (*Baldwin's London Magazine*) the reader will find a copious and able dissertation. Melmoth is Dr. Faustus under the title of 'Wanderer' and closely resembles him, not only in life and fate but in many of his adventures. It is a much closer imitation even than the Manfred of Byron—who, though he borrowed the idea, clothed it in a magnificence which is all his own."[183] No other trace of the drama on the New York stage has been found.

The Ruffian Boy remains equally uncertain. The cast is available and in one of the announcements[184] it is said to be founded on the tale of Mrs. Opie, which bears the same title. The scene of the tale is Germany and it is quite probable that there are German influences in plot and style.

The cast of *The Ruffian Boy* at its second performance, June 6, 1825, was the following:

Giraldi Duval,	Mr. Burroughs.
Waldemar,	Mr. Jervis.
Wolfe,	Mr. Stevenson.
Bruno,	Mr. Walstein.[185]
Guiseppe,	Mr. Somerville.
Solomon,	Mr. Roberts.
Tietweg,	Mr. Herbert.
Bertram,	Mr. Fisher.
Ethelinde,	Mrs. Hughes.
Catharine,	Mrs. Fisher.
Edith,	Mrs. Stevenson.
Mme. Steinheim,	Mrs. Allen.

The third of the new dramas at the Chatham is by an American, Micah Hawkins. The German or Dutch characters are undoubtedly comic figures in the play and perhaps do not represent

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[183] *The Saturday Magazine,* Vol. I, p. 129.

[184] *Cf.* New York *Evening Post,* July 26, 1826.

[185] Mr. Walstein (whose real name was Westervelt) was the son of a dry-goods merchant of New York City. He left New York ca. 1829 and died in 1836 at Philadelphia. *Cf.* Ireland, Vol. I, p. 416.

any real German influence. The names are: Baron Scharfenduvvel,[186] Count Phlegm, Bloom, Herman, Stoduff, Jacob, Louisa, Elna and Norcher.

Summary. (Season 1824-1825.)

Plays at the Park Theatre.

Pizarro, August 31, 1824 .

Of Age Tomorrow, October 22, November 20, 1824, May 17, 1825.

The Robbers, January 22, February 19, 1825.

Der Freischutz,° March 2, 4, 7, 9, 11, 14, 16, 18, 21, April 4, 6, 13, 16, 26, May 7, 14, 20, June 2, 23, 29, 1825.

The Marriage of Figaro, January 5, 7, February 16, June 1, 1825.

Uncertain Plays.

Ella Rosenberg, August 30, 1824.

La Fayette, September 9, 1824, July 2, 1825.

The Wandering Boys, September 28, December 10, 1824.

The Blind Boy (?), November 22, 1824, March 26, May 13, 1825.

The Floating Beacon, November 25, 26, December 9, 15, 1824, January 1, March 19, April 1, 2, 12, May 24, June 25, 1825.

The Wheel of Fortune, December 17, 1824.

Alasco,° December 16, 18, 1824, April 15, 21, 1825.

Swedish Patriotism, December 28, 1824, January 4, 1825.

Presumption, or *Frankenstein,*° January 1, 4, 6, 11, 15, 1825.

Matrimony, January 8, February 1, March 8, 1825.

The Wood Daemon, April 9, 1825.

The Miller and His Men, May 30, July 2, 1825.

The West Indian, June 4, 1825.

Lowina of Toboilska, June 6, 1825.

The Devil's Bridge, June 20, 1825.

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[186] The name also appears as Schaffderduval. *Cf.* New York *Evening Post,* November 29, 1824.

° Indicates that the play appears for the first time this season.

The summary for the Park shows five German plays and operas; the plays are not such a great factor in the summary as formerly, since the popularity of the opera caused them to be neglected. There are thirty performances in all, but of these twenty-four are of the two operas, *Der Freischutz* (20) and *The Marriage of Figaro* (4). *Pizarro* was seen but once, *The Robbers* twice and *Of Age Tomorrow* thrice.

Plays at the Chatham Theatre. (Season 1824-1825.)

Pizarro, October 4, 6, 8, 11, 15, 21, 27, November 15, 23, December 13, 1824, February 10, May 9, 26, June 13, 29, 1825.

The Robbers, October 20, 1824.

Of Age Tomorrow, November 20, 1824, January 8, 1825.

Lovers' Vows, December 6, 14, 1824, January 6, 1825.

Rugantino, June 13, 17, 1825.

The Stranger, June 15, 1825.

Uncertain Plays.

Ella Rosenberg, August 30, November 25, 1824, May 25, 1825.

The West Indian, September 1, 9, 28, 1824.

Adrian and Orilla, September 2, 1824.

The Devil's Bridge, September 11, November 3, 1824.

The Slave, September 14, 21, 1824, January 28, 1825.

Two Pages of Frederick the Great, September 29, October 1, 1824.

Raymond and Agnes, December 2, 8, 11, 20, 31, 1824, January 1, 1825.

The Saw Mill,° (?), November 29, December 1, 4, 31, 1824, January 1, 1825.

The Blind Boy (?), December 22, 23, 1824.

Tekili, January 6, 15, May 31, 1825.

Adeline, January 10, 22, 1825.

The Wandering Boys, January 21, 31, February 23, June 10, 1825.

The Point of Honor, February 3, 1825.

The Forest of Rosenwald, February 5, 1825.

The Jew of Lubeck, February 9, 1825.

° Indicates that the play appears for the first time this season.

La Fayette, or *The Castle of Olmutz,* July 4, 1825.
Melmouth,° February 4, 1825.
The Ruffian Boy, June 4, 6, 9, 11, 14, 1825.

The Chatham still retains its lead in the number of plays put on; six German plays being the total for the season. The number of performances is twenty-four. A marked revival of *Pizarro* with Wallack acting the leading rôle is the feature of the season. During the month of October it was given no less than seven times and at the opening of the remodelled Chatham Theatre May 9, 1825, *Pizarro* was selected as a play worthy to be performed on such an auspicious occasion. The *American Athenaeum* comments on the play:[187] "The tragedy of *Pizarro* is not equal to many of Sheridan's productions; he remodelled it from Kotzebue's play for a political purpose. He intended Pizarro to represent the ambitions of Napoleon and the Peruvians the British nation; the language of Pizarro is often inflated and Pizarro's character is unnatural; still there is (sic) many high wrought passages and striking situations and the play is well calculated to produce stage effect."

Lovers' Vows received a very favorable notice too in the *Ladies' Literary Gazette:*[188] "We can never witness any of the dramatic productions of Kotzebue without being charmed by his chaste and impressive style,—and perhaps in no play are there more beauties combined than in *Lovers' Vows.* The audience testified their delight by repeated applause and each performer seemed to vie with the other in giving proper effect to the part assigned to him."[189] Thus we see that Kotzebue still remains a favorite with American audiences and without assuming too much, it may be accepted as a fact that his plays and *The Robbers* were important in the formation and development of the tastes of the American theatre-going public.

In addition to the regular season, there are a few performances to note in the summer seasons at the Lafayette Circus and the Chatham Theatre.

° Indicates that the play appears for the first time this season.
[187] *American Athenaeum,* Vol. I, p. 31 (May 12, 1825).
[188] New York *Mirror and Ladies' Literary Gazette,* December 11, 1824.
[189] The performance of December 6, 1824, is referred to.

Lafayette Circus.

How to Die for Love, August 4, 1825.

Ella Rosenberg, July 28, 1825.

The Floating Beacon, July 30, August 3, 5, 8, 20, 24, 27, 1825.

Chatham Theatre.

Of Age Tomorrow, July 12, 1825.

Rugantino, July 13, 1825.

Pizarro, August 16, 1825.

The Devil's Bridge, July 11, 15, 1825.

The Miller and His Men, August 17, 19, 1825.

These statistics do not add any new play, but simply increase the total number of performances by four.

In combining the totals for the two theatres during the regular season with those of the summer season, we find that there were nine different plays and operas given in fifty-eight performances. Five of the plays are by Kotzebue, one by Schiller, one an arrangement of Zschokke's *Abaellino,* and the two remaining ones are operas.

Season of 1825-1826.

(At the Park, August 29, 1825, to July 7, 1826.)

(Chatham, May 9, 1825, to July 17, 1826.)[190]

(Lafayette Amphitheatre, July 4, 1825, to February, 1826.)

In addition to the now firmly established theatres, a third comes into existence, the Lafayette Amphitheatre, formerly the Lafayette Circus, which had been fitted up with stage machinery, and now is regarded as a theatre, although it continued to uphold its older title of Circus.

This is the first season in the history of the New York stage that opera plays an important rôle. The Italian Maestro, Signor Garcia, with his talented daughter and a company of able singers, introduced Italian Opera, which soon became popular, much to

[190] The Chatham Theatre opened May 9, 1825, closed July 23-August 15, 1825, then continued until February 18, 1826. It reopened March 20, 1826, and finished its season July 17, 1826. For the sake of convenience the Season of the Park is the standard by which divisions are made, for it is the oldest and most stable of the theatres. What is left over after the closing of the Park is counted as Summer Season.

the chagrin of many of the actors, especially Cooper, who was bitter in his public attacks upon it.

The novelty at the Park, which attracts our attention, is the play entitled *William Tell.* We have seen how in 1794 a drama based on the Tell story was given, and in 1796 Dunlap put on *The Archers.*[191] The *Tell* which appeared this season was by Knowles. He made an arrangement from the drama of Schiller and prepared it for the British stage. It was soon taken up in America, where from some critics it met with hearty approval, while others condemned it as strongly as the former had praised it. The final opinion, however, tends toward condemnation rather than praise.

The first performance of the play took place September 26, 1825, at the Park Theatre. The theatre notice announces that it is the first performance of the play in America. The characters and the actors who played them are as follows:[192]

Gesler,	Mr. Woodhull.
Struth,	Mr. Barnes.
William Tell,	Mr. Cooper.
Waldman,	Mr. Jervis.
Michael,	Mr. Hilson.
Albert,	Mrs. Barnes.
Agnes,	Mrs. Hilson.
Emma,	Mrs. Battersby.

The acting of Cooper received the highest praise and the first criticisms are of very favorable nature. The *New York Mirror and Ladies' Literary Gazette* has the following notice:[193] *"William Tell,* or *The Hero of Switzerland,* by J. Knowles, Esq., was presented to a full house on Monday evening last (Sep. 26). . . . The poet has shaped his incidents within the measure of his dramatic rule and fitted them with ingenuity and skill for the stage. His fictitious characters are well drawn and made subservient to the main plot; and that of the hero bears the marks of unwearied

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[191] *Cf.* pp. 6, 7, 9 of this paper.

[192] From the New York *Evening Post,* September 26, 1825.

[193] New York *Mirror and Ladies' Literary Gazette,* Vol. III, p. 74.

industry and fine imagination. He has struck out a being which great and good minds love to admire. A bold, chivalric, lion-hearted hero—full of sublime inspiration after freedom—with a heart panting at his country's wrongs and a hand trembling with eager ambition to strike her enemy dead at his foot. Fearing nothing but the failure of his enterprise, hoping nothing but the freedom of his native land, interest, social feeling and parental affection are all swept away by the torrent of patriotism which urged him on to his glory.

"Mr. Cooper throughout his part elicited the most overwhelming approbation. . . . We cannot conclude without expressing a hope that this excellent play will be frequently presented on the New York stage."

The *American Athenaeum,* which very seldom has had any good words for anything that smacks of German, raises no objections against the new play:

"On Monday evening was brought out for the first time in America, the play of *William Tell*—written by Knowles, the author of *Virginius,* etc. It attracted a very full audience, and was received with great applause. The story of the heroic Swiss mountaineer is too well known to require any recapitulation. The author has contrived his scenes and situations with considerable dramatic effect and the character of William Tell is simply and naturally drawn. Mr. Cooper gave us a finer specimen of his acting in this part than in any other in which we recollect to have seen him for a long time. The scene in which he is first brought prisoner in heavy chains, before the tyrant and his boy exposed to recognition, was performed in masterly style.[194] The dignity of the freeman, the integrity of the man contended with the yearnings of the father's heart for his only son, the pride of his age, and the hope of his country. When the arrow which he

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[194] Knowles has torn the Schiller drama apart and rewoven the threads to suit his own taste. Thus, in the scene referred to, Albert (Tell's son) has been imprisoned by Gessler because he refused to tell the tyrant the name of his father. Tell in the meantime has refused to salute to the cap in the market-place and has been brought before Gessler. The son and father deny their relationship until Gessler announces that both must die. He changes his decision to the shooting-test.

had intended for Gesler in case of his missing the apple and killing the child, was discovered, and he was questioned as to his purpose, the reply 'it was intended for thee' was uttered with most *admirable* power."[195]

Two weeks later the *American Athenaeum* had more decided views on the value of the play and the ability of Knowles as a dramatist:

"Mr. Knowles evidently writes not for immortality nor for the next age, even, but merely for the reigning actor of the day. He models his characters to the level of the actors. He does not seek to elevate the actor to that of the tragic muse. His plays are well calculated for acting in the present day but beyond this little can be said of them."[196]

The play did not have a run like the opera *Der Freischutz,* but every season it makes its appearance with the rôle of Tell generally in the hands of some great actor, at first Cooper, later Macready, who is said to have even surpassed his great rival.

Another Mozart opera is brought out during the season: *Don Giovanni* (music by Mozart, adapted by Bishop), for the first time in America, May 23, 1826.[197]

The opera became popular, but seemingly no newspaper or magazine criticisms were published. The enumeration of the number of performances of this opera is made exceedingly difficult and uncertain because of the parody by the same main title but with the subtitle: *The Spectre on Horseback.* Where the subtitle is omitted from the announcement, there is nothing to determine which one of the operas is to be performed. While speaking of things musical we note a concert[198] by Sig. Garcia, at which the German masters, Beethoven and Mozart were represented; Beethoven by the overture *Prometheus* and Mozart in sextetto *Sola, sola,* from *Don Giovanni.*

The uncertain plays which are new this year are very few in number; we mention but two: *The Invasion of Russia,* a grand

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[195] "The American Athenaeum," I, 223 (September 29, 1825).

[196] "The American Athenaeum," I, 247 (October 13, 1825).

[197] New York *Evening Post,* May 23, 1826.

[198] At the City Hotel, January 26, 1826.

military equestrian spectacle, and *Don Juan.* Nothing was found concerning either and it is probable that there is no German influence shown in either of them.

Summary for the Park Theatre. (Season 1825-1826.)

The Stranger, August 31, November 4, 1825, June 1, 1826.

Der Frieschutz, September 6, 1825, April 1, June 5, 16, 1826.

Pizarro, September 19, October 22, December 5, 1825.

William Tell,° September 26, 29, October 8, 15, November 8, 12, 1825, April 26, 1826.

Of Age Tomorrow, October 10, 1825.

The Robbers, December 30, 1825.

Don Giovanni,° May 23, 27, 30, June 10, 20, July 21,[199] 28, August 9, 1826.

Education, May 24, 1826.

The Marriage of Figaro, June 30, 1826.

Uncertain Plays.

The Floating Beacon, September 1, 24, 1825.

The Devil's Bridge, October 14, 1825, February 27, June 9, 1826.

Matrimony, November 12, December 8, 1825.

The Floating Beacon, February 9, 1826.

The Invasion of Russia,° February 22, March 13, 17, April 14, 1826.

The Wood Daemon, February 18, 1826.

Don Juan° (?), March 1, 1826.

The Innkeeper's Daughter, March 16, 29, June 15, 1826.

The Woodman's Hut, July 5, 1826.

The summary for the Park shows nine German plays and operas, six of the former, three of the latter, in twenty-nine performances—thirteen of these are performances of opera. *Tell* as the novelty of the season among the plays has the largest number of performances, seven. The Kotzebue plays diminish decidedly in number—there are but three represented, *The Stranger, Pizarro* and *Of Age Tomorrow.* The first two of these plays

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[199] During the summer the Italian Company gave opera (*in Italian*).

continue to live on into the sixties, but the name of the author is not often mentioned. Yet his career on the New York stage does not end so quickly, we shall hear more of him in the seasons immediately following.

The Chatham Theatre. (Season 1825-1826.)

The season at the Chatham is not so rich in material as the year at the Park, yet a goodly number of German plays are put on, although the season is lacking in novelties. There were six German pieces put on (including *Don Giovanni,* or *The Libertine Destroyed*)[200] and the total number of performances is nineteen. Kotzebue is represented in four plays: *Pizarro, The Stranger, How to Die for Love* and *Of Age Tomorrow.*

The play by Reynolds entitled *'Twould Puzzle a Conjuror,* later given under the title *The Two Peters,* a drama based on a story of Peter the Great and one of his ambassadors, may be influenced by some German version of the story.[201] Beyond this there are no new uncertain plays to list.

Summary for the Chatham Theatre. (Season 1825-1826.)

Pizarro, August 30, October 28, December 12, 1825, February 13, March 20, May 13, June 12, 1826.[202]

The Stranger, October 21, 1825, June 14, 1826.

How to Die for Love, November 12, 1825.

Rugantino, January 10, March 27, April 22, 1826.

Of Age Tomorrow, January 17, 1826.

Don Giovanni (?),° April 14, May 31, June 2, 3, 8, 1826.

Uncertain Plays.

The Miller and His Men, August 29, September 6, 14, October 15, November 5, 21, December 3, 1825, January 9, February 14, 18, March 22, May 9, 1826.

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[200] I am inclined to believe that it is not German but is billed as a counter-attraction of Mozart's opera at the Park.

[201] The cast (from Ireland, I, p. 459) is: Czar Peter, Varensloff, Von Clump, De Mowille, Hans Lubberlick, Peter Stanwitz, Von Block, Bertha. Ireland gives the date of the performance as October 17, 1824, evidently a mistake. It should be 1825.

[202] The cast for *Pizarro,* June 12, was: Pizarro, Mr. Scott; Alonzo, Mr. Wallack; Rolla, Mr. Conway; Elvira, Mrs. Duff.

The Wandering Boys, September 3, October 12, November 26, 1825, January 27, April 18, 1826.

Ella Rosenberg, September 8, December 29, 1825, April 1, 1826.

Tekili, September 9, 1825, March 29, 1826.

The Devil's Bridge, September 15, November 29, 1825, February 3, April 28, 1826.

Adrian and Orilla, October 13, 1825, June 29, 1826.

Lafayette, October 22, 1825.

The Slave, October 26, November 1, 1825, February 1, 1826.

The Blind Boy (?), November 16, 1825, March 28, May 2, 1826.

Two Pages of Frederick the Great, December 1, 13, 1825, January 30, 1826.

Matrimony, December 16, 1825.

'Twould Puzzle a Conjurer,° October 13, 17, 1825.

Valentine and Orson, January 14, 19, 28, February 4, 10, 16, April 4, 15, May 18, July 10, 1826.

Don Giovanni, or *The Spectre on Horseback*, January 26, 1826.

The Forest of Rosenwald, February 7, 1826.

Raymond and Agnes, April 8, 15, 1826.

Pizarro has a larger number of performances than any of the other plays; this is perhaps accounted for by Wallack's fondness for the play. He was now manager of the Chatham Theatre at the same time acting in his favorite rôles. The other plays show the general interest still in the German drama.

The Lafayette Amphitheatre. (Season 1825-1826.)

The season at this theatre has nothing new. The older plays are given at long intervals; in the main, however, the chief attraction of the former circus is the equestrian spectacle alternating with the pantomime. Of German plays we find but one during the regular season: *Of Age Tomorrow*. It was given December 10, 1825. There is a longer list of uncertain plays:

The Floating Beacon, September 5, 7, December 6, 1825, February 22, 1826.

The Blind Boy, September 26, 30, 1825.
Ella Rosenberg, October 10, 1825.
The Woodman's Hut, December 1, 5, 13, 1825.
The Wandering Jew,° January 4, 6, 7, 9, 10, 13, 17, 1826.
The Bleeding Nun, January 16, 18, 21, 1826.
Tekili, March 8, 13, 27, 1826.

Summer Season of 1826.
Chatham Theatre.

Don Giovanni, or *The Libertine Destroyed,* July 11, 1826.

Lafayette Amphitheatre.

Of Age Tomorrow, July 25, 1826.
How to Die for Love, August 3, 21, 1826.
The Floating Beacon, July 8, 27, 1826.
Matrimony, July 10, 1826.
Raymond and Agnes, July 11, 1826.
The Ruffian Boy, July 19, 21, 26, 29, 1826.
Adrian and Orilla, August 10, 22, 1826.
The complete summary for the season shows:

Park Theatre,	9 plays in 29 performances.
Chatham,	6 plays in 19 performances.
Lafayette,	1 play in 1 performance.
Summer Season,	3 plays in 4 performances.

There were in all eleven *different* German plays produced in fifty-three performances.

Season of 1826-1827.

1. Park Theatre, August 28, 1826, to July 4, 1827.
2. Chatham Theatre, October 9, 1826, to May, 1827.
3. Lafayette, July 4, 1826, to April, 1827.
4. The Bowery, October 23, 1826, to August 24, 1827.[203]
5. Mt. Pitt Circus, November 8, 1826-1827.[204]
6. The Broadway Circus, May 31, 1827—Summer.

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[203] Almost continuous performances but divided here for convenience.
[204] The irregular advertising makes the exact time uncertain. Unimportant.

The treatment of this season is rather difficult, owing to the many theatres and circuses which from time to time present a German play. The Bowery, first known as "The New York Theatre", opened October 23, 1826, and from the beginning had a strong company, which accounts for the great number of plays recorded at that place. Numbers 5 and 6 are relatively unimportant; No. 6 is short-lived for it brings nothing in this season after July 4, 1827.

The Park Theatre (Season 1826-1827).

The German element in the plays offered is not above the general average; eight plays are listed, but the fact worthy of note is that the Kotzebue plays are but two in number: *Pizarro* and *The Stranger*. There is one new play, *Oberon*, or *The Charmed Horn*. The play is founded on the well-known poem of Wieland and had been presented at the Drury Lane Theatre March 27, 1826.[205] Genest[205] says: "The piece (*Oberon*) brought out this evening was written by an unknown author—it is much worse than Thompson's pieces (*Oberon's Oath*, D. L. May 21, 1816) but it was acted with much better success. Each of the pieces is founded on Wieland's poem, and the main plot of each is nearly the same." According to a prompter's copy in the New York Public Library, the author is James Robert Planché.[206]

The *New York Evening Post* for September 20, 1826, announces "*Oberon*, or *The Charmed Horn* (a Grand romantic fairy tale) as performed at Drury Lane." It was favorably received and was performed ten times during the season. The following gives a sketch of the plot: "The new romantic melodrama of *Oberon*, or *The Charmed Horn* (not Weber's opera of *Oberon*) was brought forward and repeated on Friday evening with considerable success. Oberon, the monarch of Fairyland, has a dispute with his queen, Titania, on the subject of male and

[205] Genest, IX, pp. 332-3.

[206] *Cf.* Title-page: *Oberon* / or *The* / *Charmed Horn.* / A romantic fairy Tale / in two Acts. / The subject from the celebrated poem of Wieland. / (Written in pencil) By James Rob. Planché. / Performed at the Drury Lane Theatre. / The music selected from eminent composers / arranged and adapted by Mr. T. Cooke. / London. / Printed by J. Tabby. / Theatre Royal, Drury Lane / 1826.

female constancy, etc. Sir Huon of Guienne has slain the son of the French Emperor Charlemagne and in the plentitude of his wrath that potent sovereign swears that unless Sir Huon repairs to Bagdad, kills the Caliph's favourite, weds his daughter, brings away a lock of his beard, and returns to the court by a certain day:—'the lands of fair Guienne shall be forfeited'. Upon this moderate and very hopeful adventure the undaunted Sir Huon instantly sets out.

"Oberon fixes upon Sir Huon, and Titania on Amanda, the Caliph's daughter as the representatives of the sexes on this occasion. . . .

"The last scene is at the court of Charlemagne. Sir Huon arrives just in time to save the forfeit, defeats the champion, produces the bride and beard, wins the King's favour and his lands, while Oberon and Titania descend and bless the happy pair." The article closes with a critique of the actors, paying all very high compliments, particularly mentioning the machinist, and with the surmise that it is anticipated that "*Oberon* will have a run and amply remunerate the manager."[207]

We note among the uncertain plays *Don Giovanni in London*, another parody on Mozart's opera, and a new melodrama, *The Flying Dutchman*. The latter piece is founded on the familiar legend and immediately became one of the season's best attractions. The *New York Mirror and Ladies' Literary Gazette* comments upon it in the following manner:[208] "The new melodrama of *The Flying Dutchman* founded on the well-known legend of that name, was brought out Monday evening.[208a] It is a combination of all sorts of earthly and unearthly, unnatural and supernatural materials, diversified with a few light and pleasing incidents, as storms, wrecks, waves, spirits, gunpowder explosions and concludes in the usual moral melodramatic manner. We are rather sorry to see the piece go up at the Park; it is much fitter for one of the minor theatres."

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[207] New York *Mirror and Ladies' Literary Gazette*, Vol. 4, p. 79 (September 25, 1826).

[208] New York *Mirror and Ladies' Literary Gazette*, Vol. 4, p. 303.

[208a] Monday, April 9, 1827.

Of minor importance is the announcement that *The Bavarian Broom Song* will be sung by one of the favorite actresses. The title is also given as the Bavarian Song *Buy a Broom.*[209] *Peter Smink,* or *Which is the Miller* is uncertain.[210]

Summary (Park Theatre, Season 1826-1827).

Der Freischutz, August 31, September 21, November 4, 1826, February 10, March 13, May 31, 1827.

Don Giovanni, September 5, 16, 1826.

Pizarro, September 6,[211] November 14, 1826, January 10, 23, 1827.

Oberon,° September 20, 22, 25, 27, 29, October 10, 17, 19, 24, November 1, 1826.

William Tell, October 13,[212] October 20, December 28, 1826, April 18, May 30, 1827.

The Stranger, December 16, 1826, March 14, May 29, 1827.

The Marriage of Figaro, December 19, 30, 1826, January 9, 20, March 7, April 21, 26, May 8, June 2, 1827.

The Robbers, January 17, 1827.

Uncertain Plays.

The Innkeeper's Daughter, August 30, 1826.

The Siege of Belgrade, October 12, December 14, 1826.

Peter Smink, or *Which is the Miller,*° October 14, 19, November 4, 1826.

The Woodman's Hut, October 20, 1826.

The Exile of Siberia, January 1, 4, 30, February 6, 15, June 26, 1827.

Matrimony, January 3, May 21, June 4, 1827.

The Slave, January 22, 1827.

The Floating Beacon, January 22, 29, March 23, May 14, 1827.

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[209] *Cf.* New York *Evening Post,* May 17, 21, 1827.

[210] The cast shows German characters: *Peter Smink, Hantz,* Chev. Bayard, Commandant, Eugene, Ninette.

[211] Cooper plays Rolla.

[212] Partial cast: W. Tell, Mr. Macready; Gesler, Woodhull; Braun, Placide; Agnes, Mrs. Sharpe.

The Wheel of Fortune, January 31, 1827.

Giovanni in London° (?), March 1, 3, 15, 17, 20, 24, April 6, 11, 28, June 7, 1827.

The Devil's Bridge, March 24, 1827.

The Wandering Boys, April 4, 1827.

The Flying Dutchman,° April 9, 10, 11, 12, 13, 14, 16, 17, 18, 20, 25, 28, May 1, 7, 15, 29, 1827.

Adeline, or *The Victim of Seduction,* June 23, 1827.

Lowina of Toboliska, July 4, 1827.

Bavarian Broom Song,° May 17, 21, June 7, 29, 1827

The German drama for the season owes much to the two great actors, Cooper and Macready. As has been noted Cooper played the grateful rôle of Rolla in *Pizarro* while Macready won the hearts of the public in his presentation of the character of Tell. The *Evening Post* (October 23, 1826) published a criticism of Macready's acting in the performance of *Tell* October 20.

"In Wm. Tell a greater effort of genius is required to render that character interesting than in any other of this author's productions. It is decidedly but an outline which may be said to depend wholly for its effect upon the painting of the actor. To Mr. Macready's talents alone, is the piece indebted for any popularity it may have gained.

"The ardour of enthusiasm displayed in his address to the native mountaineers, as he looks upon them after returning from Altdorf, the residence of the tyrant Gesler, within whose dominion the sacred name of Liberty was not breathed, was a fine specimen of patriotic feeling. The instructions to his little Boy (a part uncommonly well sustained by Master Wheatley) were so beautifully and naturally done that the audience were hushed to the deepest silence, during this very interesting scene and they testified their approbation by the warmest plaudits at its close.

"The indignation and horror mingled with manly grief expressed at the sight of old Melctal whose eyes had been torn out by the cruel Gesler, succeeded by his determination of revenge—were most effectively delineated as was also the bold deed of trampling on the insolence of the tyrant (whose cap set upon a pole, his officers were compelling the countrymen to bow to) by

dashing to the earth this disgraceful evidence of their thralldom and driving the officers before them; the native dignity and the scornful smile with which he regards the officers who bring him in chains before the tyrant, when erect and motionless he remains after being ordered to bend his knee to him and 'beg for mercy', showed how little the fear of death could operate on a mind so lofty and free, and a heart conscious of the purity of its motives and actions.

"The struggle to command his features as the boy is brought into his presence and his fears, that his only son was also within the tyrant's grasp, realized, the inward satisfaction at his boy's judgment in refusing to own him as his father, when he exclaims 'My boy, my own brave boy! He is safe!'. Then his misery at being discovered to be his father, and the shuddering at the inhuman proposition, that he should shoot an apple from the boy's head, his gradual reflection that, however painful, it was the only chance of saving both their lives—and lastly the alternate emotions of his soul at the dreadful trial of his skill—his expression 'I will not shoot against the sun'. His almost bursting heart as he caresses the boy ere he is placed on his knees with the apple on his head—and recoiling with horror as he first aims the arrow, the summoning of all his fortitude and coolness as he is chid for his delay and told 'to go on'. He lets the arrow fly and falls exhausted and unable to speak for a time to his beloved child, who rushes into his father's arms,—were all so powerfully exhibited as to baffle description."[213]

The summary for the Park shows eight German plays in forty performances. The three operas account for seventeen performances and the new piece *Oberon* for ten.

The Season at the Chatham Theatre.

The season brings no new German plays and about the usual number of old ones; Wallack still played at this theatre which explains why *Pizarro* appears six times during the season. We

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[213] Another similar criticism is found in the New York *Mirror*.

The New York *Mirror and Ladies' Literary Gazette*, IV, p. 103, gives a shorter review of the performance of *Tell* on October 20, 1826: "*W. Tell* was

note also the revival of *Deaf and Dumb* (Kotzebue's *Abbé de l'Epée*).

Two uncertain plays appear: *Valdemar* and *Feudal Times.* Only partial casts are available; of *Valdemar,* the names Valdemar and Adelaide; of *Feudal Times,* the name Ruthenwolf. The full title of the latter is *Feudal Times,* or *The Banquet Gallery;* it is said to be by Colman.

Summary (Chatham Theatre, Season 1826-1827).

Of Age Tomorrow, October 16, 1826, March 14, 22, April 14, June 9, 1827.

Pizarro, October 24, November 10, December 29, 30, 1826, January 3, February 28, 1827.

William Tell, November 15, 20, 1826, May 19, 1827.

Rugantino, November 22, 1826.

Don Giovanni (?), December 11, 14, 1826.

Deaf and Dumb, December 27, 1826.

The Stranger, March 6, May 14, June 12, 1827.

Uncertain Plays.

The Devil's Bridge, October 17, 1826.

The Miller and His Men, October 21, 1826.

Raymond and Agnes, October 28, 1826.

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performed to the most crowded house judging from our eye and feeling of any (save the first night) of Mr. Macready's appearance.

"This is, we think, the poorest of Knowles' tragedies and can scarcely be termed more than a sort of a refined melodrama. It has no pretensions to original character, it exposes and unfolds no hidden recesses of the human heart, it is apparent on the surface; it is the tragedy of *situation.* The story is, however, interesting and skilfully dramatized, and affords some good opportunities for display in the actor who represents the hero. It is almost needless to say that everything was made the most of by Mr. Macready, who is the *original* Tell. In his hands it rises to something much above what its own merit entitles it to.

"There is such an intensity in his manner—such enthusiastic aspiration after liberty—and such detestation of oppression is breathed forth in all he utters, as carries all along with it. With fervor he gives the opening speech in the second Scene: 'Ye crags and peaks, I am with you once again!' His mute despair and mental anguish in the scenes with his child and Gessler, were wonderfully affecting. . . . In many scenes the most profound silence reigned, and all attempts at applause were immediately put down by the murmur of 'Hush' that spread through the house. This is true applause—the applause of the heart."

The Blind Boy (?), October 31, 1826.
Matrimony, November 2, 1826.
Valentine and Orson, November 30, December 27, 1826.
Two Pages of Frederick the Great, December 9, 1826.
The West Indian, December 18, 1826.
The Wandering Boys, January 17, June 26, July 3, 1827.
Adelgitha, February 16, 1827.
Tekili, February 23, April 20, 1827.
Ella Rosenberg, February 24, March 29, 1827.
The Bleeding Nun, February 26, March 19, 1827.
The Brazen Mask, February 27, 1827.
The Innkeeper's Daughter, April 9, 12, 17, 20, July 5, 1827.
Valdemar,° May 7, 11, 15, 1827.
Feudal Times, May 7, 8, 9, 10, 1827.

The summary shows seven German plays for the Chatham twenty-one performances; the highest number of performances for any one play is scored by *Pizarro* (6).

The Lafayette Amphitheatre (Season 1826-1827).

At the Lafayette there are but three German plays to record:
Of Age Tomorrow, October 4, 1826.
Pizarro, November 15, 1826.
La Perouse (largely pantomimic), March 9, 10, 13, 16, 31, April 6, 1827.

Uncertain Plays.

Ella Rosenberg, September 15, October 6, 1826.
The Devil's Bridge, September 18, 22, 1826.
The Blind Boy (Hewetson), September 19, October 6, 1826.
The Ruffian Boy, October 10, 1826.
Raymond and Agnes, October 21, 1826.
The Wandering Boys, October 24, 28, 1826.
Valentine and Orson, January 29, 30, 31, February 2, March 30, 1827.
The Floating Beacon, February 7, 1827.
Tekili, March 15, 22, 1827.
Three German plays in seven performances.

The Bowery (Season 1826-1827).

The Bowery, as the "New York Theatre" is more commonly called, has its star actor who helps to swell the list of German productions. He is none other than the famous Forrest. As Macready at the Park, so Forrest at the Bowery makes *Tell* a popular play; and he also brings *Pizarro* before the patrons of the theatre. Aside from these two plays there are not a great many performances of other plays; *The Stranger, Don Giovanni, Of Age Tomorrow, Abaellino* and *How to Die for Love* finish the list. It is of interest to note that in the announcement for February 27, 1827, a German title is given instead of the usual translation. The program for that night was Mozart's *Don Giovanni* and the *Duett from the Zauberflöte: Der Liebe holdes Gluck empfinden.*[214] Whether the *Duett* was sung in German cannot be ascertained.

One new play that deals with a German theme appears in the drama *Returned Killed.* The first performance took place March 2, 1827. A partial cast[215] shows the characters: Baron von Lindorf, Raubvogel, Milligan, Madame Lisburg.

Baron v. Lindorf has been reported "killed" after a battle with the Hungarians. Although he lives and has recovered from his wounds, he does not reveal himself because he disobeyed the King's orders in commanding his troops to rush forward and turn back the enemy. He is finally pardoned by his sovereign, Frederick the Great. The play is said to be adapted from the French[216] but reminds one very strongly of Kleist's *Prinz von Homburg.*

The Flying Dutchman made its appearance at this theatre May 25, a little more than a month later than its introduction to New York at the Park. Here, too, it immediately achieved that success which made it one of the most popular of the season's plays.

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[214] New York *Evening Post,* February 27, 1827.
[215] From New York *Evening Post,* March 10, 1827.
[216] *Cf.* Genest, IX, pp. 382-3.

Summary (Bowery Theatre, 1826-1827).

Of Age Tomorrow, November 4, 1826, June 19, 1827.

The Stranger, November 22, 1826.

William Tell, November 30, December 9, 23, 1826, February 1, April 7, May 9, 1827.

Pizarro, January 25, 27, 30, March 22, April 17, June 9, 1827.

Don Giovanni (Mozart), February 12, 27, 1827.

Abaellino, June 22, 1827.

How to Die for Love, June 26, 1827.

Uncertain Plays.

The Wheel of Fortune, December 6, 1826.

The Wood Daemon, January 1, 4, 12, 20, 1827.

Adrian and Orilla, January 9, 13, 17, February 6, March 5, 1827.

The Devil's Bridge, January 15, 19,[217] February 19, March 8, 1827.

Matrimony, February 24, 1827.

Returned Killed,° March 2, 5, 6, 10, 12, May 7, 1827.

Adelgitha, March 7, 1827.

Columbus, March 19, 21, 1827.

The Blind Boy (?), March 23, May 8, 1827.

The West Indian, May 17, 19, June 26, 1827.

The Flying Dutchman,° May 25, 26, 27, 30, June 2, 5, 12, 14, 20, 23, 30, July 5, 1827.

Two Pages of Frederick the Great, June 21, 1827.

The Innkeeper's Daughter, June 22, 1827.

The summary shows seven German plays presented in nineteen performances; four of the plays are by Kotzebue; they account for ten of the nineteen performances.

The Broadway Circus and the Mount Pitt Circus.

Both of the circuses gave dramatic performances which might attract or interest the class of people which frequented

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[217] The "Song of Tell" was sung by Signorina Garcia.

them; at the Broadway, in spite of the extremely short season, three different German plays are put on while but two appear at the Mount Pitt Circus.

Mount Pitt Circus.

La Perouse, May 19, 22, 30, 1827.
How to Die for Love, June 12, 1827.
Valentine and Orson, April 16, 24, 1827.
Tekili, May 2, 4, 1827.
The Floating Beacon, May 21, 23, June 15, 22, 1827.
The Miller and His Men, May 24, 25, 29, June 11, 27, 1827.
The Blind Boy, June 13, 1827.
Raymond and Agnes, June 20, 28, 1827.

Summary.

Two German plays in four performances. Both are Kotzebue plays.

Broadway.

The Stranger, May 31,[218] June 9, 1827.
Abaellino, June 4, 1827.
La Perouse, June 13, 1827.
The Devil's Bridge, June 11, 1827.

Summary.

Three German plays in four performances. Two of the three plays are by Kotzebue.

Summer Season at the Park Theatre.

During the summer of 1827 the French Company from the theatre in New Orleans came to New York to give performances in French. From all reports the theatre was fairly attended and company received generous comments in the papers. The only plays of interest to us are: *La Belle Allemande,* ou *Le Grenadier du Frederic Guillaume* (August 15), *Marie Stuart* (?) (August

[218] This was the opening performance of the season. The players were from the Chatham Theatre Company. The partial cast is: The Stranger, Mr. Scott; Baron de Steinfort, Mr. Stevenson; Peter, Mr. Simpson; Mrs. Haller, Mrs. Entwistle.

18, 20), and *Werter,* ou *Les Egarements d'un Coeur sensible* (August 29). Concerning the first two nothing definite could be found except the cast [219] of *Marie Stuart,* which, however, is of no value in determining whether the play is based on Schiller or whether it is an independent French production.

The third play, *Werter,* presents the strange combination of a German work played in French in an essentially English-speaking city. Whether this is an arrangement of *Werther* by Pixericourt, cannot be stated.

Summer Performances at the Chatham and Bowery.

There are very few performances to note for the part of the seasons of these playhouses, which continues into the summer. At the Chatham the following uncertain plays were put on: *Two Pages of Frederick the Great* (July 6), *The Slave* (July 9), *The Snowstorm*° (?)[220] (July 16, 17).

At the Bowery a number of German plays appear: *The Stranger* (August 18), *Pizarro* (July 25), and *How to Die for Love* (July 10). We also record *The Flying Dutchman* (July 10, 17, 21, 24, 28, August 1, 9, 15, 22, 28) and *Two Pages of Frederick the Great* (July 13).

The combined results for the summer give five German plays in eight performances.

Summary for the Entire Season at All Theatres.

Park Theatre,	8 plays in 40 performances.
Chatham,	7 plays in 21 performances.
Lafayette,	3 plays in 7 performances.
Bowery,	7 plays in 19 performances.
Mt. Pitt,	2 plays in 4 performances.
Broadway,	3 plays in 4 performances.
Summer Season,[221]	5 plays in 8 performances.

[219] The cast as published in the *Evening Post,* August 27, 1827, is as follows: Marie, Mme. Clozel; Elizabeth, Mme. Chollet; Mortimer, Mons. Edouard.

[220] *The Snowstorm* was the title of Barrymore's *Lowina of Toboliska.* Cf. p. 85.

[221] For details see the preceding page.

In all there were 103 performances of the following fifteen German plays: *Der Freischutz, Don Giovanni, Pizarro, Oberon, William Tell, The Stranger, The Marriage of Figaro, The Robbers, Of Age Tomorrow, Rugantino, Deaf and Dumb, La Perouse, Abaellino, How to Die for Love,* and *Werter.*[222]

Season of 1827-1828.

Park Theatre, September 3, 1827, to August 2, 1828.
Chatham, August, 1827, to August, 1828.
Lafayette, September 29, 1827, to September, 1828.
Bowery, September 1, 1827, to May 26, 1828.[223]
Mt. Pitt, September, 1827, to June, 1828.
Sans Souci, July 4, 1828.[224]

During the year there are four theatres of importance with good companies giving performances. The last two mentioned are of very little importance.

The Park Theatre (Season of 1827-1828).

The Park as the oldest theatre presents the strongest list of plays, among them two new ones of great interest: *Faustus* and *The Poachers.* The former appeared for the first time in New York at the Park Theatre October 11, 1827. The play as given was Soane's arrangement of the German theme. In the newspaper notices it is said to be founded on Goethe's *Faust,* but one would hardly recognize the original from the plot and characters as outlined in the following somewhat lengthy but interesting comments. The first notice is in the New York *Spy:*[225] *"Faustus,* October 11, 1827. The play of *Faustus* is founded on the celebrated *Faust* of Goethe, the most romantic and popular drama of the German school. It teaches that unbridled curiosity if

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[222] Given in French.

[223] The Lafayette has been rebuilt during the summer; the Bowery burned May 26, 1828.

[224] *Sans Souci* opened July 4 in Niblo's Garden and continued through the summer. One of the first and best attractions which it offered was Herr Cline, *The German Samson.*

[225] The *New York Spy,* October 13, 1827. (An excellent paper for theatrical reviews.)

mingled with enthusiasm of feeling and power of intellect, and directed to those mysteries which are too intricate and too vast for human understanding, must necessarily end in despair. Thus said the playbills of Thursday evening when this drama was produced, which is the most splendid in every particular we have ever seen."

The *New York Mirror and Ladies' Literary Gazette*, too, adds its approval with a few notes and anecdotes about the play:[226] "The new drama of *Faustus* has met with the most decided success. Indeed this subject seems ordained to succeed in all ages and in all shapes. The first noise that the German student Faust or Faustus made in the world was as the inventor of the 'noble art' of printing, the art (as young Fourth of Jury orators say) that has broken the bonds of darkness—that has disseminated the light of knowledge from pole to pole, etc., etc. . . .

"Goethe next took Faust in hand and Goethe rendered him immortal. We believe Lord Gower's translation has been but little read in this country. It ought to be read and now is the fittest season. The Faust of Goethe is not light summer reading—it is not a work for a man in a happy frame of mind, over a cheerful fire: but when suicidal November sheds its sombre influence on the soul, take up Faust and then 'congenial horrors hail!' But, undoubtedly, the way in which F. is known to the public, stripped of all the delusive gloss of poetry, you have his plain unvarnished dealings with the devil. We recollect something of an anecdote concerning it. The Isle of Man, as is well known, is a place of refuge for half the smugglers of the United Kingdoms of Great Britain and Ireland. These 'minions of the moon' are not much addicted to polite literature; and their ladies being principally employed in repairing fishing tackle, have of course little time to form blue stocking coteries; and a copy of the Bible and a copy of Faustus were the only books extant upon the island; and the latter by constant wear, at length became so bethummed as to be altogether illegible. What was to

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[226] New York *Mirror and Ladies' Literary Gazette*, V, p. 119 (October 20,

be done in this emergency? The belles lettres were on the decline. The 'march of mind' was retrograde in the Isle of Man. Nothing was left to teach the 'young ideas' of the future 'Manks' to shoot. A meeting was forthwith called, to consider what standard work was to be procured from Edinburgh, when it was unanimously resolved: That a new Dr. Faust should be ordered.

"To crown the whole, Mr. Soane undertook to manufacture a drama out of this exhaustless subject. As a dramatic it (S's. Faust) possesses trifling merit and is in fact little more than a well-contrived vehicle for scenic representation—but these representations amply compensate for all deficiencies. It is, from first to last, a succession of splendid scenes superior, we think, to anything of the kind hitherto exhibited in this country, and a few of them, The Drachenfels, at sunset, The Rialto in Venice and the Street in Naples, not, perhaps, exceeded in any other. The music by Bishop and Horn is of a very superior kind. . . .

"To conclude this lengthy article, Faust is a spectacle well worth seeing. The *Journal of Commerce* ought to notice it for it is, if we may believe the playbills, very moral and in the last scene certainly contrives 'to show

The very place where wicked people go.' "

More satisfying, however, is the synopsis of the play as represented at the Park in the *Spy* of October 20, 1827.

"In our last, we briefly alluded to the new drama *Faustus,* which was repeated with increased effect on Saturday evening (October 13, 1827), and we are glad to say, was witnessed by a very numerous audience. The basis of the piece may be given in a few words:

"Faust, not content with his natural abilities and acquired knowledge, wishes to fathom the depths of supernatural mysteries, and being possessed of the grand secret of summoning spirits from the nether world, orders Mephisto (his aid and abettor in all subsequent transactions) to be forthwith forthcoming. As a matter of course he is obeyed; but as Mr. Devil appears in a rather uncouth dress, he is ordered to change it,

and having his portmanteau with him, he slips behind the wings and presto! comes forth in very comely attire. Certain negotiations are now entered upon and after mature discussion, the preliminaries, covenants and agreements are settled and arrangements concluded, touching their future operations, to the satisfaction of both parties.

"Faustus has a great itching to visit Venice, where Adine, of whom he is desperately fond, has taken up her residence, but being loath to waste his time in traveling, he very inhumanly causes all the country about him (inhabitants and all, we presume) to disappear and before you can say Jack Robinson, Venice occupies the vacuum. Here they find themselves on the Rialto at once and as luck will have it, they hardly secure a good footing before Adine comes directly to the spot.

"Another very mysterious migration brings the three into a beautiful Valley, where their stay is extremely brief, owing to the unwillingness of Adine to participate in such queer doings—when they endeavor to prevail upon her, she invokes the aid of Heaven, which startles Mephistopheles and he takes himself off. Somehow or other Faust gets tired of Adine and without the slightest provocation he commences paying his distresses to Rosalia, her sister, whom he is determined to have at all hazards. After most affectionately killing her brother, he enters the house, shortly after, and with the assistance of his aid, bears off the fair prize to his palace. He is pursued thither by Rosalia's friends, and not only compelled to give her up but (Mephisto not being at hand) is taken into custody and immured in prison. He is delivered in due time, however, by his guardian spirit on condition of murdering the King of Naples, and placing himself on the throne, which after some hesitation, he agrees to. No sooner is he King than M. takes French leave—leaving him to deal out death and destruction among his subjects, which he does in an extremely unceremonious style. Just as some of the parties are being led to the execution, Adine (who has been, we believe in a convent) rushes in, her face pale, her brain maddened by despair and urges him to repentance, intimating that she has had a

dreadful vision which conveyed the idea that he was about to be borne away by demons and all that sort of thing. So far from accrediting this vision and thereby saving his bacon, he is so hardy as to defy the demons, when the honest gentleman with whom he has been keeping company, conformable to the rules in such cases made and provided, enters bringing with him divers fire and smoke, together with his original dress on and without a 'by your leave' or 'with your leave' hurries the august king to Pandemonium, where it is supposed he introduces him to his friends—and so ends the life and adventures of Mr. Faustus.

"There is a trifling underplot which has but little connection with the main incidents, except in unravelling a few of its intricacies and affording some relief to the monotony that pervades the whole.

"We are not among those who sanction the production of these strange creations of the German school—but as the public appetite is voracious for this species of entertainment we cannot blame the manager for studying his interest in endeavoring to gratify it—and he has left nothing undone which could add to the splendour and effect of the piece and we hope his reward will be commensurate with his exertions. As we have said before, Mr. Walker's principal scenes are second to none we ever witnessed, the Drachenfels is a most enchanting view, the elegant disposal of his subject in contrasting the light and the shade; the tremendous and imposing appearance of the 'towering steeps' is equalled by the succeeding view of St. Mark's Place and the Rialto of Venice, which is one of the most beautiful things within our remembrance."

Although the play was, as has been seen, far from the *Faust* of Goethe, it served to draw attention to the *original* work and in this way is of no little import. The mysterious and supernatural elements which made the piece popular are considered earmarks of the "German school" by our critic, who objects particularly to this feature of the play. Yet these elements were added by the adapter in England to insure the success of the piece.

The play was first cast thus in New York:

Faustus,	Mr. Simpson.
Count Orsino,	Mr. Howard.
Count Cassanova,	Mr. Placide.
Montolio,	Mr. Woodhull.
Mephistopheles,	Mr. Barry.
Adine,	Mrs. Knight.
Rosalia,	Mrs. Sharpe.
Lucetta,	Mrs. Hackett.
Wagner,	Mr. Hilson.

The second play which is new this season is *The Poachers*, said to be a version of Kotzebue's *Roebuck*.[227] It is also produced the following year with a different cast under the name *The Roebuck*.[228] Thus we see Kotzebue dramas still being produced although their author was long since dead.

The cast of the London play is:[229] Count Elberfeldt, Baron Wolfenstein, Sourkrout, Countess de Lisle, Countess Elberfeldt and Crisette.

The plot is given at length in the *New York Evening Post* of July 21, 1828. It agrees so closely in all details with Genest's résumé that there can be no doubt that we are here dealing with the London edition of *The Poachers*.

We note also *The Gambler's Fate*, a drama taken from the French, but showing two German characters, Lindorf and Albert. The scene of the first act is in Paris, but the second act plays in Germany.[230] A ballet, *The Dutch Fair*, the comic *Bavarian Trio* (November 19, 21) and the *Bavarian Broom Song* (September 11, December 14, March 19, 1828) are trifles which are not listed with the regular plays.

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[227] *Cf.* Genest, IX, p. 253.

[228] Produced at the Bowery (N. Y.) March 16, 1829. *Cf.* p. 164 of this paper.

[229] *Cf.* Genest, IX, p. 253. For plot of Kotzebue's *Rehbock cf.* Rabany: Kotzebue. Sa vie et son temps, pp. 409-414.

[230] *Cf.* Genest, IX, p. 401.

Summary (Park Theatre, Season 1827-1828).

The Marriage of Figaro, September 25, November 16, 1827, January 21, 30, February 14, May 27, June 4, 1828.

Faustus,° October 11, 13, 16, 20, 23, 24, 27, 31, November 6, 10, 20, December 8, 1827, April 22, 1828.

Der Freischutz, October 29, November 8, 1827, January 23, 25, 29, February 1, 7, 12, March 28, 31, April 7, June 13, 1828.

Fraternal Discord, December 31, 1827, January 15, 1828.

Lovers' Vows, March 19, 1828.

Pizarro, May 24, July 25, 1828.

William Tell, July 12, August 1 (2nd Act), 1828.

The Poachers,° July 19, 21, 24, 1828.

Uncertain Plays.

Adrian and Orilla, October 2, 1827.

The Siege of Belgrade, October 17, 19, November 2, 1827, April 25, 1828.

Adelgitha, November 21, 1828.

The Devil's Bridge, December 18, 1827, February 26, 1828.

The Wandering Boys, December 21, 1827.

The Miller and His Men, December 24, 1827.

Swedish Patriotism, January 1, 1828.

The Gambler's Fate,° November 15, 18, 27, 1827, January 5, 10, March 6, July 8, 30, 1828.

Giovanni in London, February 22, 29, March 7, 18, April 19, July 1, 1828.

The Slave, April 2, 1828.

Columbus, June 10, 1828.

Adeline, or *The Victim of Seduction,*[231] July 18, 1828.

The Floating Beacon, July 26, 1828.

Valentine and Orson, July 29, 31, August 2, 1828.

The comments for the season are for the most part confined to the opera, *Der Freischutz.* The articles herewith reproduced show that German music and melody had sung itself into the hearts of the American public while the legend of the plot is termed "sublime and thrilling". The first comment is on the

[231] The Hunting Chorus from *The Freischutz* was given with *Adeline.*

performance of the opera November 8, 1827. "Circumstances prevented our last week's noticing the opera *Der Freischutz.* It is now rather late in the day to do so, but yet we cannot suffer such an important feature in the dramatic concerns of our city to pass without rendering it our tribute of praise. The performance of such a drama as *Der Freischutz,* Weber's *Freischutz*—not the medley compound that has heretofore been substituted—is in itself, a matter of considerable interest; but with such a Linda as Mrs. Knight and with the very best Caspar[232] on either side of the Atlantic, it must be quite an era in the annals of a musical amateur. Weber's fame has in this country preceded his works; but those works will amply sustain that fame; they are strikingly original and essentially dramatic. *Der Freischutz* is his masterpiece. *Oberon,* abounding as it does in beautiful passages is yet decidedly inferior; the tinsel of the Eastern fiction ill compensates for the wild sublimity and thrilling interest of the German legend."[233]

The second article appeared somewhat later, February 2, 1828, and even outdoes the first in its praise of the opera. "Whoever omits seeing Weber's *Der Freischutz* leaves a blank in his theatrical life—which nothing can fill up—it has no parallel—but stands alone in the recollection of playgoers like Cooke's *Iago* or Kean's *Othello.* There is genius and originality in every note of the music—and a very strange originality at times it is. What, for instance, could be a bolder yet happier conception than the 'Laughing Chorus'. The 'Bridesmaids' Chorus' is the essence of soft and flowing sweetness and 'The Huntsman's Chorus' breathes the very soul of greenwood melody. . . .

"Upon the whole the city ought to see *Der Freischutz,* for as we said before even those 'who have no music in their souls' will be well repaid by the deep dramatic interest produced.

"There is a thrilling excitement about the German legends, not to be met with in those of any other nation—particularly when witchcraft is concerned. The wraiths and Kelpies of the Highlands of Scotland are mere child's play to the substantial

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[232] Keene?

[233] New York *Mirror and Ladies' Literary Gazette,* V, p. 151 (November 17, 1827).

http://yaz.us.archive.org

demonism of the Black Forest of Germany. O such dramas as the *Freischutz* appear afraid of and then their horrors are so very mechanical an at the proper time and place. They manage these in Germany and effect more by a whisper—a laugh—or a half told tale—(the other half veile ble mystery) than can be effected by the most te of words that can be strung together.

"There are a good many of these indefinal *Der Freischutz.* For instance the old picture falli ing Linda at the very hour Adolph shot the de Caspar fanning his unholy fire with that very eagl and, when, after Caspar has succeeded in persua visit the fiend, nothing can be better than the which responds to his exulting exclamation: 'He the fiend must look to be deceived.' "[234]

Such a play or those of much lower standa *The Flying Dutchman* and *Faustus* drew large h a constant thorn in the sides of those who long drama. A note of complaint is sounded in the *Sp* "Flying Islanders"[236] take to their wings and Fa Devil! But let us adhere to the regular drama in

Another German drama is held up as an exa being oftener seen on the New York stage, viz., *cord.* The *Spy,* whose editor was pleading fo drama in all its purity", is the paper in which the appeared: "*Fraternal Discord* is a very pleasi drama. We are surprised that this drama and have an affinity to it, are not oftener performed. tion is good and the incidents are well contrived naturally sketched and the moral excellent—an these recommendations it is seldom played, unles

valid an opportunity of appearing in accordance with his
tion."[237]

The summary for the Park shows eight German pla
thirty-two performances. Two of the plays may be looked
as revivals for this theatre; they are: *Fraternal Discord*
Lovers' Vows.

The Chatham Theatre (Season 1827-1828).

At the Chatham we find no new plays this season an
one unimportant revival: *The Point of Honor.* The list sh
strong preference for the Kotzebue drama—of the five Ge
dramas presented, four are by this author. The other
which holds out with the above mentioned plays is *The Ro*

Summary.

Of Age Tomorrow, December 5, 1827, June 9, July 5,
Pizarro, December 11, 22, 1827, January 28, Marc
April 9, July 18, 1828.
The Stranger, December 13, 1827, June 17, 1828.
The Robbers, December 15, 1827, January 24,[238] 1828
How to Die for Love, March 20, 26, May 6, 1828.

Uncertain Plays.

The Snowstorm,[239] December 15, 20, 1827.
The Bleeding Nun, December 18, 1827.
Raymond and Agnes, March 21, 1828.
The Wood Daemon, January 8, 9, 10, 11, 30, Februa
1828.
The Wheel of Fortune, January 17, 1828.
The West Indian, February 13, 1828.
The Wandering Boys, February 16, 22, 1828.
The Hero of the North, February 22, 26, 1828.
The Floating Beacon, March 20, April 9, 1828.

The Miller and His Men, April 16, July 2, 1828.
The Point of Honor, April 21, 1828.
Ella Rosenberg, April 30, 1828.
The Slave, June 23, 1828.
Adrian and Orilla, June 24, 1828.
Adelgitha, June 26, 1828.
Tekili, July 24, 1828.

The summary shows five German plays in sixteen performances.

The Lafayette Amphitheatre (Season 1827-1828).

The Lafayette, after being rebuilt, opened its doors September 29, 1827, on which occasion *The Wandering Boys* was played as an afterpiece. Four German plays were given: *How to Die for Love, Rugantino, The Robbers* and *Pizarro* (in Sheridan's translation). A *Don Giovanni* was also played; it is termed a "Burletta", which would lead one to think it is the same as the play announced for May 10: *Don Giovanni,* or *The Spectre on Horseback.* One new uncertain play appears: *St. Mark's Day.* Herr Cline, the "German Samson and Seiltanzer", gave a number of exhibitions at this theatre during the month of June, 1828.

Summary (Season 1827-1828).

How to Die for Love, November 16, 1827, April 18, June 26, July 15, 1828.
Rugantino, March 15, 20, 1828.
The Robbers, March 19, 21, 1828.
Pizarro, June 23, 24, 26, 30, 1828.

Uncertain Plays.

The Wandering Boys, September 29, November 2, 1827, April 22, June 28, 1828.
The Floating Beacon, October 12, 15, 19, 20, 30, November 5, December 22, 1827, July 29, 1828.
Returned Killed, October 25, 31, 1827.
The Ruffian Boy, October 26, November 9, 20, 1827, February 27, May 8, 1828.
Tekili, November 2, 1827, March 12, 1828.

The Miller and His Men, November 13, 15, 1827, January 4, February 14, July 30, 1828.

The Flying Dutchman, November 17, 1827.

Don Giovanni (?), November 20, 22, 24, 26, December 8, 29, 1827, January 12, 1828.

Matrimony, December 15, 1827, January 4, 31, July 14, 1828.

St. Mark's Day,° February 4, 1828.

Don Giovanni, or *The Spectre on Horseback,* May 10, 1828.

Pizarro in the translation of Sheridan was revived by Wallack during his June performances. It is the only play that elicited comment. "*Pizarro* is to be repeated at the Lafayette this evening (June 24, 1828). It is got up in excellent style and the Rolla of Mr. Wallack has no superior on this continent. . . . And, as a splendid, sentimental, virtuous and patriotic spectacle we presume it will command a good audience for a handsome run in these piping holiday times."[240]

The Bowery (Season 1827-1828).

The season at the Bowery was considerably shortened by the fire which destroyed the theatre May 26, 1828. In spite of this fact, it brings more German plays than did the Lafayette. The attraction at this theatre was Forrest, who appeared in *Tell* in the early part of the season. *Deaf and Dumb* was also revived.[241] It was here, too, that the "celebrated Seiltanzer, Herr Cline, from the Drury Lane Theatre", made his first appearance in America.[242]

Summary (Bowery, Season 1827-1828).

Pizarro, September 10, December 13, 1827.

William Tell, September 18, 22, October 5, December 11, 1827, March 3, May 2, 16, 1828.

How to Die for Love, October 15, November 5, December 3, 1827.

Deaf and Dumb, November 12, 15, 1827, March 4, 1828.

Don Giovanni, October 19, 1827.

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[240] From the New York *Enquirer,* June 24, 1828.

[241] The announcement of the play and a long synopsis were in the *Spy,* November 17, 1827.

[242] *Cf.* the New York *Enquirer,* May 12, 1828.

Uncertain Plays.

The Flying Dutchman, October 2, 13, 31, November 29, 1827, April 24, May 22, 1828.

The Floating Beacon, November 5, 1827.

The Devil's Bridge, December 10, 1827.

Matrimony, March 5, May 8, 1828.

The Gambler's Fate, March 14, 1828.

Five German plays in sixteen performances.

Mt. Pitt Circus (Season 1827-1828).

How to Die for Love, October 2, 1827.

La Perouse, October 29, 30, 31, November 1, 6, 23, 1827.

Scenes from *Faust,* November 13, 1827.

Uncertain Plays.

Tekili, November 12, December 4, 5, 1827.

The Blind Boy (?), February 4, 1828.

The Floating Beacon, February 9, 1828.

The Fatal Snowstorm, June 27, 1828.

Two German plays in seven performances and the representation of a number of scenes from *Faustus.*

At the Sans Souci Theatre there is nothing to note except the exhibitions of Herr Cline.

Totals for the Season.

Park Theatre,	8	German plays in	32	performances.
Chatham,	5	German plays in	16	performances.
Lafayette,	4	German plays in	12	performances.
Bowery,	5	German plays in	16	performances.
Mt. Pitt,	2	German plays in	7	performances.

The German plays that were put on in all theatres in New York during the season of 1827-1828 are as follows: *The Marriage of Figaro, Faustus, Der Freischutz, Fraternal Discord, Lovers' Vows, Pizarro, William Tell, The Poachers, How to Die for Love, Rugantino, The Robbers, Of Age Tomorrow, The Stranger, Deaf and Dumb, Don Giovanni* and *La Perouse.* There were in all sixteen different German plays put on in eighty-three performances.

As usual there is a sentiment against the German drama expressed once in a while, yet these statements are always general against the "German school". The critique of a new drama, entitled *The Wonder*, is an example of such an expression. "This drama (*The Wonder*) was written by an Englishwoman before the Sentimental German School had come in to spoil us with its mawkish platonics and maudlin metaphysics."[243] We might add that the Englishwoman referred to is Mrs. Centlivre (died 1723).

Season of 1828-1829.

Park Theatre, September 1, 1828, to August 17, 1829.

Chatham,[244] September 15–November 1, 1828, May 20, 1829, to July 4. July 15–September 1, 1829.

Bowery (new), August 20, 1828, to July 24, 1829.

Lafayette, December 24, 1828–March, 1829. April 6-11, 1829.[245]

The season at the Park is again the most interesting of all the seasons; it brings a revival of *The Virgin of the Sun,* a number of performances of Weber's *Oberon,* and, most important of all, a performance in German, of one act of Goethe's *Egmont. Pizarro* with Wallack in the rôle of Rolla has more performances (9) than any other one play for the season.

Oberon, which was termed *"the last and most perfect effort of Von Weber's genius",*[246] was put on October 9, 11 and 18. The opera itself received favorable criticism but the management of the scenery was evidently not satisfactory. A communication signed "A. B." appeared in the *Morning Courier,* in which the new piece does not receive gentle treatment. "On Thursday evening (Oct. 9) I witnessed the first representation of *Oberon* and without exception found it the most wearisome opera got up in this or any other country. The songs of Mr. Horn and

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[243] New York *Evening Post,* May 3, 1828.

[244] The Chatham opened in the fall under the management of Cooper, but closed its doors November 1, 1828. It was taken over by Wallack and Hackett, renovated and opened under the name "American Opera House," May 20, 1829. It soon lost its prestige.

[245] Burned April 11, 1829.

[246] New York *Evening Post,* October 11, 1828.

Mrs. Austin [247] were, as usual, excellent, yet the Trumpet song—the only piece encored—does not belong to that opera.

"All the beauties, and in fact all that is worth seeing in *Oberon* which took four hours to perform, might be represented in *one;* and I should strongly recommend its being curtailed at least to one third its present length. Otherwise the visitors had better take their night caps with them and prepare for a long snooze.

"No representation is ever equal to what is expected from the modern *puff* handbills—yet I naturally expected that Mr. Etienne would preside at the pianoforte, as was announced—but he was not there, a matter not much to be regretted as his services would have been useless in *Oberon.* Yet managers should always fulfill their promises, particularly where there are two opposition theatres. Monsieur Dunn, it was stated, with 'numerous assistants' would attend to the machinery. From the bungling manner in which they performed their work, pieces of clouds, forts, palaces, waterfalls, trees, rosebushes and devils' heads being mixed with the curtains that neither would go up nor down, one would suppose that Mr. Dunn alone did all the business.

"Sir Huon could not get up to the clouds, although Oberon waved his white stick a long time to give him a start, but he came down after a fashion. And the man with a *single* tallow candle who lighted up the sun—not keeping it steady, the audience were gratified by a half dozen eclipses of that planet in the course of a few moments much to the astonishment of our friend Ritchings who appeared more like a King of Giants than of Fairies, who we are led to believe are of a pigmy race.

"A. B."[248]

In the same issue of the *Morning Courier* a much more favorable opinion is expressed: "The opera of *Oberon* was brought out with uncommon splendour of scenery—but it was badly managed as is often the case with a first representation of this kind. The music is delightful, wandering through a range of variety in style, which renders the opera most fascinating. The

[247] In the opera Mr. Horn sang "Sir Huon" and Mrs. Austin "Reza".

[248] The New York *Morning Courier,* October 11, 1828.

Ouverture is a splendid composition and was given with fine effect." An editorial of October 13, makes amends for anything that may have been published previously in the columns of the *Courier*. The writer was delighted with the new work in spite of a few drawbacks in the management of the scenery. The editorial concludes in the following manner: "It was some time before the New York public comprehended the music of *Der Freischutz* but when they did comprehend it, they were delighted. The music of *Oberon* is perhaps more difficult, of deeper execution and of more intricacy. For this very reason it will ultimately be more attractive."[249]

Oberon, however, did not become as popular as the other Weber opera. The Oriental tinge was not as attractive as the weirdness of the German legend.

Wallack made the most of his fine personal appearance and his stagecraft in his presentation of *Pizarro*. The *Critic* gives an interesting paragraph of facts concerning the actor and the play: "But the melo-dramatic play of *Pizarro* affords a character in which the stage-knowledge, the handsome person, and handsome dresses of this actor can be displayed to great advantage; and as the language is rather that of declamation than of nature; as the situations are rather interesting from their picturesque beauty than from any strong and indefinable hold which they take upon the deep and complicated passions of the heart; and as the admiration which Rolla excites is at all times rather to be ascribed to the virtuous heroism of his sentiments, than to any great skill in tragic action evinced by the performer, we really do not wonder at the success which Mr. Wallack meets in that delineation."[250]

The most important event in the history of the New York stage in reference to this paper is the performance of the fifth act of Goethe's *Egmont* in German at the Park Theatre, July 18, 1829. The performance was not by the regular members of the company connected with the theatre, but by a number of enthusiastic Germans, or better by one enthusiastic German. Unfortunately the names of the parties concerned were not published and

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[249] The New York *Morning Courier*, October 13, 1828.
[250] The *Critic*, November 29, 1828.

the attempt to introduce Goethe to an American audience in the original was a miserable failure. The announcement of the performance was made in the papers of July 18, 1829.

"*Music Mad,* after which, the fifth act of Goethe's celebrated and much admired tragedy of *Egmont.* Being the first attempt at producing the German drama on an American stage. The characters by Amatures (sic!). After which a new Comedy in 2 Acts, entitled *The Two Sternbergs.*

Count Sternberg,	Mr. Blakely.
Count Lewis,	Mr. Woodhull."[251]

The performance took place as advertised; but if we may believe the words of the gentleman who represented Egmont, the failure was certain before the curtain ever rose. The following defense explains the situation.

"The following lines may be considered as an explanation of the failure and misrepresentation of *Egmont* as well as an answer to the observations of Germanus[252] under the head of German Tragedy in the *American and Morning Herald.*[253]

"It was under the impression that some *performance* in the *original* German might, through its novelty please an American audience and at the same time be received with pleasure by my countrymen in this city, that I undertook to represent at the Park Theatre on Saturday evening the 18th inst., the fifth act of Goethe's *Egmont.*

"For this purpose I had prepared the rolls (sic) of Ferdinand and Silva and handed them 12 days previous to its representation to the parties and eagerly awaited the moment for rehearsal; when on Friday the 17th in the afternoon, Ferdinand stated that he felt himself unable to fulfill his promise on account of his occupation which did not allow him sufficient time to study his part. *Egmont* had unfortunately been advertised in the public papers and playbills and even the papers and bills were ready for the next morning. . . .

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[251] *Evening Post,* July 18, 1829.

[252] Germanus evidently ridiculed the attempt to put on a German drama.

[253] The paper and the article referred to have not been found in a canvass of the New York Libraries.

"I cut out the parts of Ferdinand and Silva, selected a few strong and adapted passages from the dialogue of Egmont, wrote a few lines to connect the monologue and the final part, and I may say, that when the time arrived, I was fully prepared."

The disappointed actor goes to recite his woes: how the prison cell was not arranged as he had stipulated, instead of the dim light which he ordered, a bright light was flashed upon him as the curtain rose, making him exceedingly nervous; how in his excitement he forgot several lines; how the prompter (who was to have taken the rôle of Ferdinand and who had been offended by the sharp words of Egmont when he informed the latter that he would be unable to play Ferdinand) gave him the wrong cues, thus adding to his confusion. The form of Liberty as it appears in the vision was to hold the wreath above Egmont's head; instead of following instructions, the wreath was jammed down with considerable force upon the unfortunate man, and finally the Spanish soldiers who appeared refused to leave the stage until the poor Egmont in desperation signalled for the curtain to fall. We quote the conclusion of the article:

"Now, friend Germanus, if ever thou doubtest the Saxon tongue to be pure German which thou seemest not to understand, I hope to have exculpated my crime in thy eyes and taught thy tongue, that it is worse to vindicate one's self on account of a spoiled pleasure, without endeavoring before to know its causes, than to be the innocent victim of thy dart.

"But, sting, I feel thee not; my mind is armed with the consciousness of thy undeserved criticisms. But if thou art more generous than I think, and will procure an opportunity to give even thy approbation, invite our countrymen, that I, who without means, can not proceed alone, may be induced to prove to them that thy talk rather than my language may be more justly compared with the language of an Indian woman.

"Egmont's Representative."[254]

Thus ended the first attempt to represent part of a German play in the original. Concerning *The Two Sternbergs* no more has been found than the partial cast already given.

[254] The New York *Morning Courier and Enquirer*, July 30, 1829.

There is an unusually large number of dramas which are of uncertain origin to record. We mention the following: *The Dumb Savoyard, The Serf,* or *The Russian Brothers, The Bottle Imp, The Greeneyed Monster, The Youthful Queen, Queen Christine of Sweden, Charles XII,* or *The Siege of Stralsund, Peter the Great,* or *The Battle of Pultawa.*

The cast of *The Dumb Savoyard* shows Italian and German characters: Pipino (the Dumb Savoyard), Marmazette (the Monkey), Count Maldicini, Vatchwell (a German soldier, keeper of the prison), Sturmwald (keeper of the ferry), Countess Maldicini, Teresa Vanepa (Hostess of the Black Eagle). The play is by Thompson,[255] but the scene is in Germany in the region of the Rhine, for after the play failed to attract the public the *Views of the Rhine* by Walker were still advertised.

The Serf, or *The Russian Brothers,* according to Genest[256] was taken by Talbot from the German and adapted to the English stage. The characters are: Ossip, Vladimir, Isidor, Petrow, Countess Olga and Madame La Roche. From what author in the German the play is adapted, I have been unable to determine.

The Bottle Imp has the following cast: Albert, Willibald, Nicola, The Imp, and Marcellina. *The Greeneyed Monster,* a comedy by Planché shows a number of German characters: Baron Speyenhausen, Marcus, Krout (Gardener to the Baron), Col. Arnsdorf, Luise, Baroness Speyenhausen and Amelia.

Swedish history and Swedish characters play an important rôle in the three last mentioned dramas. *The Youthful Queen* has among its characters Queen Christine, The Count of Oxenstiern, Frederick Bury, Steinburg and Emma. *The Siege of Stralsund* comes nearer the German soil although it does not deal with any distinctly German theme. In the play *Peter the Great,* or *The Battle of Pultawa,* Charles XII of Sweden also plays a rôle. The other characters are: Peter, Alexis, Menzikoff, Dorinski, Gen. Brandt, Swartz, Joseph Addelwitz, Illo Addlewitz and Briska.[257]

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[255] *Cf.* Genest, IX, p. 417.
[256] *Cf.* Genest, IX, pp. 427-8.
[257] Genest, IX, p. 463.

Summary for the Park (Season 1828-1829).

Of Age Tomorrow, September 3, November 1, 1828, January 3, 1829.

The Poachers, September 4, 17, October 1, 9, November 3, December 8, 1828, June 24, July 28, 1829.

Pizarro, September 17, 22, 29, October 3, 16, December 11, 1828, January 7, April 6, May 12, 1829.

Der Freischutz, October 2, 7, 21, December 2, 19, 1828, March 14, July 1, 1829.

The Marriage of Figaro, October 4, 1828, January 6, March 25, April 2, May 21, June 11, August 12, 1829.

Oberon° (Weber), October 9, 11, 18, 1828.

The Virgin of the Sun, October 20, 27, December 29, 1828, April 8, May 28, 1829.

William Tell, November 3, 1828, April 16, May 2,[258] June 25, 1829.

Altdorf,[259] January 22, 24, 1829.

Egmont° (5th Act in German), July 18, 1829.

The Robbers, August 4, 1829.

Uncertain Plays.

The West Indian, September 2, 1828.

Giovanni in London, October 4, December 6, 1828, March 10, 1829.

The Gambler's Fate, October 14, November 6, 1828.

The Dumb Savoyard,° November 4, 7, 8, 10, 12, 13, 14, 17, 18, 22, 25, 29, December 3, 12, 25, 30, 1828, January 1, 9, 21, February 10, March 13, April 11, 17, 18, July 8, 31, 1829.

The Serf, or *The Russian Brothers*° (German?), November 7, 1828.

The Bottle Imp° (?), November 25, 27, December 2, 11, 12, 20, 27, 1828, February 12, 14, April 27, June 23, July 9, 1829.

The Blind Boy (Hewetson), December 24, 1828.

The Flying Dutchman, December 16, 19, 1828, February 23, 1829.

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[258] Tell was played by "a young gentleman, a seaman, who made his debut in the same character a few weeks since at the Walnut Street Theatre in Philadelphia."

[259] Written by Fanny Wright. *Cf.* pp. 89, 90, 91 of this paper.

The Siege of Belgrade, December 24, 1828, June 13, 1829.

Columbus, December 25, 1828.

The Greeneyed Monster,° February 14, 17, 19, 26, 28, March 7, 10, 17, 21, 28, April 24, June 18, August 4, 1829.

The Youthful Queen, or *Christine of Sweden*° (?), February 19, 21, March 7, 18, 1829.

Valentine and Orson, February 21, 1829.

Charles XII, or *The Siege of Stralsund,* March 9, 12, 13, 17, 21, 26, April 7, 25, 30, June 4, 11, July 29, August 6, 1829.

The Wandering Boys, April 16, June 30, 1829.

Adelmorn, April 21, 1829.

Peter the Great, or *The Battle of Pultawa,*° April 24, May 5, 16, June 2, 1829.

The Point of Honor, June 3, 1829.

Don Giovanni, or *The Spectre on Horseback,* July 3, 11, 15, 23, 1829.

The Two Sternbergs° (?), July 18, 1829.

The German plays given during the season number eleven in fifty performances.[260]

The Chatham Theatre and The American Opera House.
(Season 1828-1829.)

At the Chatham there are no German plays to record and comparatively few at the American Opera House. *Of Age Tomorrow, Pizarro, Fraternal Discord* and *Tell* complete the list. No new German plays appeared.

Among the uncertain plays is *The Death Fetch,* or *The Student of Göttingen,* which from its title deserves our notice. The scene is in Germany and the characters are ostensibly German although the play has been taken from the Irish writer Banim,[261] who in his "O'Hara Tales" has furnished the basis for the play. The *Morning Courier and Enquirer* gives the plot in detail:

"*The Death Fetch*—An operatic Romance, bearing this title was first produced Tuesday evening. For a description of the

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[260] Includes the performances of *Egmont* and *Altdorf.*

[261] John Banim (1798-1842) published "The O'Hara Tales" in 1825. The second of these is entitled "The Fetches".

plot and incidents perhaps we cannot do better than copy the *London Courier* the day after its first performance at the English Opera House.

"The story is founded on a popular German superstition and the arrangement and management of it for dramatic purposes, are taken almost entirely from the 'Tales of the O'Hara Family'. The superstition that the deaths of individuals are foretold by the appearance of forms resembling theirs, is of so great antiquity, and there is not a reader of Ghostly Lore, who will not readily point out a variety of marvellous stories founded on it. . . .

"The Death Fetch is a solitary and silent sort of visitor, associated only with the thoughts of Death, without any of the inspirating accompaniments of deviltry or violence. The Opera begins with the arrival of Ludolph, the suitor of Matilda Rothe; we learn from his conversation with Matilda that her sister, Louisa, is receiving the addresses of Ebert—and that he is turning her brain with stories and hobgoblins and dissertations on metaphysics.

"Ebert and Louisa now make their appearance and their conversation turns upon the appearance of the Death Fetch. In another scene, Matilda and Louisa are waiting in the evening for Ebert. After a long delay, he or something bearing his resemblance, enters the room and seats himself or itself upon the sofa by Louisa. Offended by Ebert's supposed neglect—she at first takes no notice, but Matilda after speaking and receiving no answer, retires in alarm. Louisa now begins to feel the influence of terror, she listens and cannot hear the figure breathe; at length it rises, moves to the back of the room and disappears. Thus ends the first Act.

"2nd Act. Ebert apologizes for his conduct on the preceding night; and as his apology which is meant for his *absence,* is in general terms, it is supposed to apply to his abrupt entrance and departure—and the mystery appears to be explained. He is afterward confined to his room by sickness; the figure of Louisa appears to him at the window; he rushes forth into the garden of the College, sees the figure near a statue and falls down ex-

hausted at the base of it. Louisa with Ludolph and Matilda is in the meanwhile waiting for his arrival—for a long time he comes not, but at length appears in the gateway; Ludolph goes forth after him, and on getting into the open air, sees the forms of Louisa and Ebert at a distance and hears a chorus of spirits.

"Act. 3. Louisa proves somewhat disordered in her wits,—and Ebert is still in a state of sickness; in order to cure both of them Doctor Von Sassan prescribes that the lady shall be told that all the visits have been real and substantial, that her lover has gone off to Italy and that Ebert shall be informed that Louisa and her family are displeased with his conduct, and that he must for a time abstain from visiting them. Von Sassan then recommends a trip to the Hartz Mountains and sets out with Ebert.

"Louisa unluckily sees them on their way and contrives to get into a carriage and follows them. Then she and Ebert meet; at first each believes the other a spirit. When this delusion has been removed, they compare their recollections of what had passed, are convinced of the intervention of supernatural agency and expire on the spot.

"*The Death Fetch* and its performance were completely successful and will no doubt 'fetch' lots of money to the manager's coffers."[262]

Thus the New York public was again thrilled by the mysteries of German superstition, for the play in its setting could not fail to impress the playgoer as an essentially German drama.

Summary.

Of Age Tomorrow, May 21, 1829.
Pizarro, May 27, August 4, 1829.
Fraternal Discord, June 6, 1829.
William Tell, July 18, 1829.

Uncertain Plays.

Two Pages of Frederick the Great, August 4, October 2, 1828.

Tekili, May 22, 1829.

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[262] *Morning Courier and Enquirer,* June 12, 1829. *Cf.* also the New York *Mirror and Ladies' Literary Gazette,* VI, p. 398.

The Blind Boy (?), May 23, 1829.
The Devil's Bridge, June 1, 1829.
The Wandering Boys, June 2, 1829.
Matrimony, June 3, 19, July 20, 1829.
The Death Fetch,° June 9, 11, 13, 15, 16, 17, 18, 19, 20, 23, 24, 1829.

The summary shows but five German plays in five performances.

The Lafayette.

The season at the Lafayette was cut short by fire in the night of April 10, 1811; a greater variety of plays was presented and more performances are recorded than for the American Opera House. There are no new plays put on; in general Kotzebue seems to be the favorite with four dramas of the six given.

Summary (Season 1828-1829).

William Tell, August 18, 20, 1828, January 14, February 19, 1829.
The Robbers, August 22, 1828, January 8, February 2, 1829.
La Perouse, January 14, 21, 31, 1829.
Pizarro, February 9,[263] 13, 1829.
The Birthday, February 26, 1829.
The Stranger, March 14, April 10,[264] 1829.

Uncertain Plays.

Matrimony, August 11, September 18, 1828.
The Innkeeper's Daughter, August 12, 15, 1828.
Adeline, or *The Victim of Seduction,* December 27, 1828, January 17, 1829.
The Wandering Boys, January 6, 1829.
The Floating Beacon, January 7, 22, 1829.
Tekili, January 12, February 4, 1829.
Ella Rosenberg, February 23, 1829.

For the night of January 14 two German plays made up the program: *Tell* and *La Perouse,* which in the form of an after-

[263] Cast: Rolla, Mr. Duffy; Elvira, Miss Emery.
[264] The last performance in this theatre.

piece was produced every year at the Lafayette. The summary shows six German plays in fifteen performances.

The Bowery (Season 1828-1829).

Forrest and Wallack were the attractions at this strong theatre at the beginning of the season. Indeed, the patrons of the playhouse were given the rare treat of seeing these two stars play in the same piece: *Pizarro.* Wallack did not, as usual, take the rôle of Rolla; he impersonated Pizarro while Forrest played the more grateful rôle. Such performances are recorded for September 27 and December 3, 1828.

One new German play is recorded at this theatre during the season: *The Roebuck, Guilty or Not Guilty.* It is perhaps the last of the Kotzebue pieces to be presented on the New York stage. Nothing more than the simple announcement: "A new Comedy from the German of Kotzebue is announced for to-night. It is highly spoken of and the cast embraces much of the talent of the company."[265]

The cast was: Lord Melford, Mr. Barrett; Giles Grizzle, Mr. Chapman; Lady Melford, Mrs. Hughes; Lady Linton, Mrs. Barrett; Nannette, Miss Fisher.

Among the new titles of uncertain plays we note: *The Two Peters,* a play which we have already discussed under the name *'Twould Puzzle a Conjurer;*[266] *The King and the Deserter,* with the following cast: Frederick the Great, Adelbert, Moroscus, Rosalie and Martha. It is very likely the dramatization of an anecdote concerning Frederick the Great. Another play which remains in the dark is entitled *Inchcape Bell* (sometimes *Inchape Bell*); beyond the title no information seems available. *The Death Fetch*[267] is put on only once; its cast seems to differ from the play which at the same time was being given at the Chatham. Two characters, Aldibert and Stella, are mentioned in the announcement.[268]

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[265] From the New York *Morning Courier and Enquirer,* March 16, 1829. *Cf.* "The Poachers," p. 145.

[266] *Cf.* p. 126 of this paper.

[267] *Cf.* p. 161ff of this paper.

[268] New York *Evening Post,* June 16, 1829.

Summary (Season 1828-1829).

William Tell, August 25 (Forrest), September 5, October 10, November 19, 1828, June 17, July 6, 1829.

Pizarro, September 27, October 7, November 24, December 3, 1828, March 9, July 15, 1829.

Don Giovanni, September 30, October 8, 1828.

The Roebuck, or *Guilty or Not Guilty,*° March 16, 18, 19, 20, 21, 26, 28, June 22, 1829.

The Robbers, July 1, 1829.[269]

Uncertain Plays.

The West Indian, September 2, October 23, 1828, March 28, 1829.

The Devil's Bridge, October 18, 1828.

The Gambler's Fate, October 20, 30, November 1, 14, December 12, 13, 1828, March 28, June 19, 1829.

The Two Peters, November 13, 14, 19, 20, 22, December 24, 1828.

Matrimony, December 5, 1828.

The King and the Deserter,° December 18, 20, 22, 23, 25, 30, 1828, February 21, March 4, 10, 14, 28, April 18, 1829.

Inchcape Bell° (?), December 25, 27, 1828, January 1, 6, March 2, 1829.

The Death Fetch,° June 16, 1829.

Valentine and Orson, July 7, 27, 1829.

Kotzebue's *Roebuck* proves to be the most popular of the German plays for the season; it had eight performances, while *Pizarro* and *Tell* with the great actors Forrest and Wallack each have six performances. The total number of plays noted is five; the number of performances twenty-three.

The amusement places of less importance have not been mentioned in the discussion of the season. At the Sans Souci Theatre *Of Age Tomorrow* was put on once (August 6, 1829);

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[269] The cast was: Charles de Moor, Scott; Frances de Moor, Southwell; Spiegelberg, Roberts; Switzer, Bernard; Roller, Walton; Amelia, Mrs. Hughes.

at the Vauxhall the same comedy was given August 18; at the Mt. Pitt Circus *Adeline*, or *The Victim of Seduction* is put on September 4, 1829.

Summary for the Entire Season.

Park Theatre,	11	German plays in	50	performances.
Chatham (American Opera House),	4	German plays in	5	performances.
The Lafayette,	6	German plays in	15	performances.
The Bowery,	5	German plays in	23	performances.
Sans Souci,	1	German play in	1	performance.
Vauxhall,	1	German play in	1	performance.

In the ninety-five German performances for the season the following plays appeared: *Of Age Tomorrow, The Poachers, Pizarro, Der Freischutz, The Marriage of Figaro, Oberon* (Weber), *The Virgin of the Sun, William Tell, Altdorf, Egmont, The Robbers, Fraternal Discord, Don Giovanni, The Roebuck, La Perouse, The Birthday, The Stranger.*

Of the seventeen plays presented nine are Kotzebue plays. *Tell* and *Pizarro* seem to be equally popular, for they are given at the four leading theatres with much regularity. *The Robbers* is the only drama which competes with the Kotzebue plays in holding its place on the lists for a series of years.

The Season of 1829-1830, up to January 1, 1830.

The Park Theatre opened its doors for the new season September 2, 1830. The Lafayette was no longer a rival. The Chatham opened late and was given over to entertainments of low class; and the Bowery had been leased by the managers of the Park. Thus the Park was the sole master of the field for a time and as at the beginning of this paper so at the close there is but one theatre that occupies our attention.

Early in the season a new play based on a German original and to all intents a German play appears. The title is: *The Devil's Elixir*, or *The Shadowless Man.* So far as I am able to find, no one has determined the source of this play. It is doubtless a dramatization of the thrilling tale of E. T. A. Hoffmann,

"Die Elixire des Teufels" (1815-1816). The general plot corresponds as well as the characters to that of Hoffmann's story.

The characters of the play are: Francesco (a Capuchin), Nicholas (Bell-toller), Count Hermogen, Gortsburg (the Demon of the Elixir), Prior of the Monastery, Aurelia and Urika.[270] Hermogen and Aurelia are betrothed. Francesco is secretly in love with Aurelia. The nature of the Elixir is that the person who drinks of it may assume the shape of his rival—but with this distinction—that he can have no shadow. Francesco drinks some of the Elixir and is transformed into the appearance of Hermogen. Nicholas, Aurelia and the others believe Francesco to be Hermogen. Hermogen enters—Aurelia is puzzled. Nicholas determines to bring the matter to a test. Hermogen passes a lamp—there is a shadow; Francesco passes the lamp—there is no shadow.

Francesco is put in prison; he then makes a compact with Gortzburg. Gortzburg transports Hermogen and Nicholas to prison and places Francesco on the couch on which Hermogen had been lying. In the last scene Francesco and Aurelia are on the point of being married. The Prior condemns Hermogen to death, but Francesco is seized by remorse and resigns Aurelia. He takes refuge in St. Anthony's cell, whither Gortzburg attempts to follow him, but at the entrance he is stricken by a thunderbolt.

The arrangement is by Fitz-Ball.[271]

One new uncertain play appears: *The Mountain Robber,* but no cast is available. The drama entitled *Sisters of Charity* with the following cast: St. Ursula, Col. Saxe, Capt. Weimar, Joseph and Paulo, may also be added to the list.

The *Tell* of Forrest (played November 24, 1829) "drew together a very numerous auditory on Tuesday evening and the reappearance of that excellent tragedian was welcomed with warm applause" reports the *Evening Post* of November 26, 1829. In the only performance of *Pizarro* which we note, Forrest acted the part of Rolla.

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[270] *Cf.* Genest, IX, p. 482.

[271] *Cf.* Genest, IX, p. 482ff.

Summary.

Don Giovanni, September 8, 1829.
The Stranger, September 15, 1829.
Der Freischutz, October 21, 1829.
William Tell, November 24, 1829.
The Devil's Elixir, or *The Shadowless Man,*° November 25, December 1, 1829.
Pizarro, November 28, 1829.

Uncertain Plays.

Charles XII, or *The Siege of Stralsund,* September 5, December 16, 1829.
The Gambler's Fate, September 14, November 4, 1829.
The West Indian, September 21, 1829.
The Wandering Boys, October 13, 1829.
The Greeneyed Monster, October 19, 1829.
Sisters of Charity° (?), November 13, 1829.
The Mountain Robber° (?), December 7, 1829.

With the statistics of this part of the season of 1829-1830 our paper closes; there are no doubt new and interesting things in the years that follow until the first strivings for a German theatre are seen. No season will be found, however, that will eclipse the wonderful years of 1800, 1801 and 1802, when the American theatre-going public knew far more about Kotzebue than the cultivated native German of today.

This period of Kotzebue dramas must have been of immense importance in the formation of the public taste. And the fact that some of his plays remained on the American stage until 1860 and later shows how strong an appeal he made to the American public.

It has not been the purpose of this paper to determine the influence of the German drama on the early American drama; that must be a special study based on much of the material presented in these pages. We have tried to give a picture of the stage conditions, the number and character of the German plays which were performed and this information will guide the student of the American drama in his investigations of German influence in this field.

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